

# THE CARMELPINE CONE



✻ BACH FESTIVAL ✻





## ● Sporting ● NOTES



### SPORTS SCHEDULE

#### Softball

Tonight—Wildor & Jones Shop vs. Peninsula Police, 7 p. m., adult league; Castroville Dons vs. Salinas 20-30, at Sunset, 8:15, Bay League playoff; Pine Cone vs. Jack's Log Cabin, at Watsonville, 8:15, Bay League.

Saturday, July 16—Sunnyvale vs. Wilder & Jones, 8:15; Carmel Girls vs. Monterey Girls, 7 p. m.

Monday, July 18—CYO vs. New Monterey Boys' Club, 7 p. m., Kids league; Pacific Grove vs. Carmel Boys' Club, 8:15, Kids league.

Tuesday, July 19—Girls game, 7 p. m.; Ricketts Sports vs. Garnero Bakery, 8:15.

Wednesday, July 20—Firemen vs. Lions, 8:15, adult league.

Thursday, July 21—Pine Cone vs. Masseras, 8 p. m., Bay league.

#### Swimming

Monday to Friday—Beginners, Intermediate, Junior Life Saving classes, High school pool, 10-12. Free.

Monday to Sunday—Recreation swimming, high school pool, 1-5 p. m. Adults 50c, students 15c.

Monday - Wednesday - Friday — Senior life saving, 5-6 p. m., free.

#### PINE CONE SOFTBALLERS AT WATSONVILLE TONIGHT

Determined to better their first half record, the Carmel Pine Cone nine invades Watsonville tonight to do battle with Jack's Log Cabin aggregation. The Log Cabin boys finished lower in the standing than the Pine Cone but they have a potentially dangerous outfit. Well stacked with good hitters the Watsonville entry is liable to explode for a flock of runs during any inning. The Pine Cone showed signs of emerging from their hitting slump last Saturday night when they collected seven blows in the Sunnyvale game. Ky Miyamoto's suffering digit is well on the mend now as evidenced by his 16 strikeouts in shutting out Sunnyvale.

The softball diamond in Watsonville is located a few blocks east of the high school. It is the same field used for baseball.

#### BAY LEAGUE PLAYOFF AT SUNSET FIELD TONIGHT

Carmel softball fans got a lucky draw when the Castroville Dons and the Salinas 20-30 Club decided to hold their Bay League first half playoff in Carmel. Both teams have always liked the little Sunset diamond and were thoroughly in favor of making the trek over here to play. In regular play during the first half, the Dons dropped one game to the Masseras team from Watsonville, while the 20-30 Club lost a close one to the Dons. Both teams are well equipped with expert hurling talent. The Don Castros have the brilliant

duo of Whitey Moore and Bob Lester brothers, Harley and Jack. Smick, and the 20-30's boast the All of the pitchers are seasoned performers, thoroughly familiar with all the hitters in the league.

The playoff game will get under way at 8:15 tonight and will be preceded by an Adult League clash between the Peninsula Police and the Wilder & Jones shop crew. The W&J workers outslugged the cops last time out and the Peninsula finest are out for revenge tonight.

#### WILDER & JONES TO PLAY SUNNYVALE ALL-STARS AT SUNSET SATURDAY NIGHT

Carmel's W&J Plumber softball nine will have to be at their best tomorrow night if they expect to turn back the challenge of Johnnie Ocuna's All-Stars of the Sunnyvale City League. Ocuna's performers have twice won the San Jose City championship and boast some of the finest softball talent in the Prune City. The Wilder & Jones boys have been playing some nifty softball in recent outings and would like to make it two straight over the Sunnyvale representatives. Last Saturday night the Pine Cone took the measure of the Sunnyvale Athletic Club in a tight 1-0 ball game. Morey Viramontes, hard-hitting pitcher, will toe the slab for the plumbers. Morey doesn't throw the fastest ball in this area but he seldom gives a batter anything good to hit and he fields his position better than most infielders.

A 7 o'clock preliminary finds the Carmel girls tangling with the Monterey feminine performers. Bonnie's Beauties had a practice game with the Boys' Club last Saturday and are ready for the Monterey lassies.

#### RICKETSON PITCHES NO-HITTER TO DEFEAT PG

Paul Ricketson, CYO classy softball performer, isn't an old-timer as a softball pitcher but he turned in an expert performance last Monday in the Kids softball league. Paul threw a no-hitter at the Pacific Grove Club as his CYO mates defeated the Grove, 6 to 2. PG picked up their two runs on a brace of walks and a fielding miscue. Little Paul showed good control in notching his no-hitter, walking only four batters. Power hitting by John O'Shea was instrumental in putting CYO markers on the scoreboard. John rammed out a home run and single in three times at bat.

Next Monday night, the CYO tackles the New Monterey Boys' Club, while the Carmel Boys' Club will try to maintain a clean slate against the Pacific Grove boys.

#### FIRST HALF BAY LEAGUE SOFTBALL STANDINGS

At the end of the first half of play in the Monterey Bay Inter-City softball league, the Salinas 20-30 Club and the Castroville Dons wound up in a tie for the top spot. These two teams are playing off the tie in Carmel tonight. Wilder & Jones, with a 4-3 record took a firm grip on the runner-up spot. The Salinas Sportsmen surprised a few of the teams and finished in the third spot. The hot and cold Pine Cone team copped three decisions and finished on the short end four times.

	W	L
Don Castros	6	1
Salinas 20-30	6	1
Wilder & Jones	4	3
Sportsmen	3	3
Pine Cone	3	4
Salinas-526	2	5
Log Cabin	2	4
Masseras	1	6

#### FIREMEN SOAK POLICE IN ADULT LEAGUE PLAY; LIONS LEVEL W&J SHOP

Sweet victory again found its way to the Carmel Firemen softball team last Friday night. With only one victory to show for four years of league play, the firefighters took advantage of Bernie Robert's sterling pitching to whip the Peninsula Police, 7 to 5, in an eight inning thriller. Tied up 5-5 at the end of seven innings, Bud Todd and Kenny Roberts crossed the dish to give the hosemen their long-sought win. Officer Dufur tossed them up for the Police and granted the Firemen nine good blows, while the Police were picking eight knocks off the deliveries of Bernie Roberts. Stan Hilbert and Kenny Roberts led the Fire-fighter hitters, collecting two hits (Continued on Page Four)

### Greetings

### To The

### BACH

### FESTIVAL

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# The Carmel Pine Cone

35 Year

No. 28

FRIDAY, JULY 15, 1949

PUBLISHED EVERY FRIDAY AT  
CARMEL-BY-SEA, CALIFORNIA

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FOR THE PEOPLE OF THE MONTEREY PENINSULA AND THEIR  
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Cymbal

## Roundup Of Local News For The Week

Top news of the week is the Bach Festival which opens Monday with the heralding trumpets calling all devotees to worship at Sunset Auditorium at 8 o'clock.

The town is filling with music lovers and performers. Everybody is happy, for this is one event in which all local factions can agree. The group that likes to see the town full of visitors is gratified; while the people who resent "tourists" and deplore the "commercialism" of encouraging trippers to come to Carmel are pleased to make an exception in this case. The people who come for the Bach Festival are hardly tourists and trippers. They are the sort of people one likes to have around. Besides, if it weren't for them, we couldn't have a Bach Festival. Enthusiastic and numerous as are our local music lovers, there are still not enough of them to support such an ambitious event.

The welcome to the Bach Festival is unanimous.

Monday at 3:00 o'clock the committees, including citizens committee, made up of Fred Farr, Corum Jackson, Stanley Pedder, Gunnar Norberg and Dr. A. L. Van Meter, will meet in Salinas with the Board of Supervisors and the Planning Commission on how to set up machinery for financing the purchase of land around the junction of Highway No. 1 and the Carmel Valley road to be used for a public park, as a deterrent to commercial expansion in the area. Tuesday the Paisano, the newspaper that especially serves Carmel Valley and the other rural areas, commented that it was odd that no Carmel Valley residents have been included in the committee. It is odd.

There was great excitement Monday night. The Parish Hall of All Saints' Church was packed with property owners from Scenic Drive and Carmel Point area, considerably worked up over the excessive assessments that the sanitary board had informed them by previous notice would be levied for installation of sewers. Citizens had been busy, and they had on hand a formal protest signed by 220 individual owners of 374.5 lots. (The total lots of the affected area are 540.) Over 70 per cent of the possible signatures of all property owners had been obtained. The signers represented 69 per cent of the land area. All that is needed to force the sanitary board to abandon the project is the signature of 51 per cent of owners of property in the area. It looked as if the sanitary board had been set back on its heels, for once. However, after some legal squabbling with the lawyers representing the protestants, the board opened the bids for the work, and pulled out a fine fat rabbit in the form of a bid that amounts to less than 50 per cent of the cost the board had announced in its assessment notices. Wednesday the board sent out cards informing all property owners that the assessment costs would be 50 per cent less than anticipated and would those who had signed the protest care to fill out the attached card requesting that their names be removed from the petition?

Meanwhile, there are a number. (Continued on Page Twenty-seven)



A section of the chorus rehearses with Gastone Usigli. First row, left to right: Gertrude Ralph, Neeltie Witbaard, Beatrice Martin, Blanche Gibbs, Gail Johnson, Elizabeth Hershey, Betty Lamb, Barbara Weiss, Helen Elston, Frances M. Wild, Edda Health Pappell.

Second row: Margarete La Motte, Ruth Gaskin, Phyllis Gaudio, Neeta White, Vivian Ford, Narita Monhollan, M. Edson, May Williams, Ruth Cooke, Mary Anderson, Evelyn Hagerthy, Margaret Parkhurst.

Third row: Jessie Caffey, Helen Abinante, Eleanor Kappes, Laurel Hildebrand, Elizabeth Hunter, Blanche Woods, Marjorie Wermuth.

—PHOTO BY GEORGE CAIN.

## Buck Warshawsky Answers John Cunningham's Criticism Of His Judgment Of Modern Art

My dear John:

Monterey, California, July 8, 1949

Since our last meeting at the art gallery, I have read your ardent protest to The Pine Cone. Though my impressions were written several years ago, my notes were well documented and even to this date I find them wholly sincere.

My issue has never been with the leaders or innovators but with the camp followers and vultures who hover over each train. I am and always have been interested in the newer phases in painting. On the many occasions, when I have served on juries, I have consistently held up and even fought for the younger and more serious painters who strive in newer and more daring fields and techniques.

You must and do admit that many who term themselves Moderns in painting, are more pedantic and intolerant than the so-called reactionaries and conventional Academicians of the Past. These self termed Purists try to convey the impression of having acquired supreme merit through soul searing and aesthetic researches. They pompously regard themselves as The Chosen Ones! (High Priests in the Temples of Creative Art and significant Form.) Their expressions are pure corn and outmoded. Their cant like phrases and magic jargon of the invocation they employ is their constant and only mode of attack.

Art circles and pseudo intelligentsia teem with pretentious exhibitionists of this ilk. Few of the Talkers have even small talent. Fewer indeed accomplish that very little which has meaning. Glibly, they try to impose their half baked prejudices and fashions of the moment upon an uncertain, gulli-

ble and easily frightened public.

As a worker and practical teacher, my dear John, you meet this kind every day. Bon Courage, mon ami, and HERE'S FOR BIGGER AND BETTER AND NEWER ART.

Sincerely,  
A. G. WARSHAWSKY

## Festival Reception Monday Night At Carmel Art Gallery

The annual reception given by the Carmel Art Association for the participants in the Bach Festival will be held Monday night at the Art Gallery immediately following the opening concert of the Festival.

Members of the committee planning the reception are Mrs. Leslie Emery, Mrs. Katherine O'Neill, Mrs. E. F. O'Shea, Mrs. Philip Schneeburger, Mrs. James Tyson and Mrs. Richard Lofton.

Hosts for the evening will be the board of directors of the Art Association, their wives and husbands. Assisting them will be Mrs. Fritz Wurzmahn, Miss Helene Lehmann and John Farr. Dr. Margaret Levick will receive guests at the door and the refreshment tables will be presided over by Mrs. Edmund Dexter and Mrs. D. L. James.

## Usigli, Conductor Of The Twelfth Annual Bach Festival, Recalls The Influences That Directed His Career

BY MARY CALUORI

Monsignor Gastone Usigli, director of the Bach Festival, grew up in Venice, Italy. His father was a lawyer whose association for many years with a recording publishing company, as well as the family's natural leanings, filled their home with musical people and their lives with musical affairs. The physical presence alone in Monsignor Usigli's early life, of these artists with their incessant

talk of music and never-ending flow of musical ideals, inclined the child mind into musical channels; the discussion of musical events was daily fare to his artistic appetite. He says he formed, early in his life, very definite likes and dislikes, speaking musically, artistically and philosophically. The piano must have been one of his more earnest toys, because he was actually playing trios on the piano at the age of seven.

There were years of musical education in Italy and Germany. He graduated from the Bologna Conservatory, and among his degrees are included degrees in Letters, Languages, and Philosophy. With such a background, from where I stood it seemed inevitable that the man would be a mystic, in relation to his work at least; and so I asked him, and he said: "Yes, when I was very young I wanted to be a mystic; but the realities of life cling to us and hold us to earth. Mysticism, however, is a necessary dose to the artist, because of the impulse into the contemplative life where all true analysis takes place. From the study of philosophy one always retains the contemplative faculty; from our imaginary life come our creations. There, all artists are mystics."

Monsignor Usigli's father continued to wield a great influence in musical matters. He was founder of the Venice Philharmonic Society. Needless to say his influence on his son's career was an impetus to achievement. At 16 the young Usigli became assistant conductor of the Venice Opera Company. At 18 came the war, and the young musician was catapulted into the midst of a business having no affinity for art. He was attached to the Artillery for four years. At the

end of the war his superiors directed him to take charge of an orchestra. He demurred. It was not a very good orchestra. He took the assignment. He was 21. A maestro in uniform. This same year, he informs you, he conducted the "Meistersinger" from memory in Verona. "Quite a feat," said I. "Of memory anyway," said he. I think I know why his eyes twinkled.

There isn't a shadow of the eccentric about him; rather, a volatile power, an out-going power. His face changes constantly, and his body is rarely still, so moved from within is he by this dynamo of energy, so demonstrative of its volume and quality. And he studies his hands, as pianists and conductors do, introspectively, objectively, possessively. The hands of the musician should be always preserved in sculpture. I shall preserve Usigli's in my memory.

He continued working and studying in opera houses in Italy, as conductor or assistant conductor, until 1926, when he came to America to visit. He and his sister came through the Panama Canal headed for Vancouver. The Canal was just opened. This was a maiden trip; they were feted and fussed over, and the sea yielded its secrets to the young artist; the trip was enchantment. On the crossing he wrote his first symphony, a

(Continued on Page Six)

## CREDIT LINE

The linoleum block that makes the cover of this Twelfth Annual Bach Festival Issue was designed and cut by Phil Nesbitt.



**REALTORS ASK ZONING  
LAW CHANGE**

By unanimous vote the Carmel Board of Realtors decided Monday at their monthly meeting to present a letter to the City Council asking that the present section of the zoning law pertaining to roomers be rescinded and that "a more workable" solution be presented in its place. It is the realtors' claim that the present number of paying guests permitted, three, is an awkward one. Visitors, it is felt, most often travel in small parties, such as two couples, and must under the existing restrictions be turned away, with a consequent loss of business to local merchants.

The matter of rent decontrol was postponed to the next meeting of the board.

**WRITERS CONFERENCE  
RECESS**

The Carmel Writers Conference will recess during the Bach Festival, meeting again Tuesday evening, July 26. In the meantime story manuscripts should be sent to Mrs. Glenn Clairmonte for review before the group assembles.

**NOTICE TO CREDITORS**

Estate of ADA L. BEVIN, Deceased.

No. 10,703

Notice is hereby given by the undersigned Maude S. Smith, Executrix of the last will and testament of Ada L. Bevin, Deceased, to the creditors of and all persons having claims against the decedent, to file them, with the necessary vouchers, in the office of the Clerk of the Superior Court of the State of California, in and for the County of Monterey, or to present them, with the necessary vouchers to the undersigned at the office of Wesley W. Kergan, 459 San Carlos, Carmel, California, which said last named office the undersigned selects as the place of business in all matters connected with the estate of said decedent, within six months after the first publication of this notice.

Dated: July 7, 1949.

MAUDE S. SMITH

Executrix of the last will and testament of Ada L. Bevin, Deceased.

Wesley W. Kergan  
Attorney for Executrix  
459 San Carlos  
Carmel, California  
(Date of first pub., July 8, 1949)  
(Date of last pub., Aug. 5, 1949)

**The Carmel Pine Cone**

Established, February 3, 1915  
Official Newspaper of Carmel-by-the-Sea, California  
Printed every Friday at Carmel-by-the-Sea, California. Entered as 2nd Class Matter February 10, 1915, at Post Office in Carmel, California, under the Act of March 3, 1879.

CLIFFORD H. COOK, Publisher  
WILMA B. COOK, Editor

**SUBSCRIPTION RATES:**  
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**Sport Notes**

(Continued from Page 2)  
in three chances. Hawkins and Beneden were the leading swingers for the Police.

In last Friday's second clash, Paul Clemens, Lions veteran hurler, showed a world of stuff in throttling the heavy bats of the W&J Shop. Paul held the strong plumber hitters to a brace of hits and a single run. With a good upper and a change of pace as his best weapons, Clemens kept the W&J boys off balance for most of the contest. The Lions appear plenty loaded in the hurling department with both Dawson and Clemens on the roster. Underwood, W&J moundsman, allowed the Lions nine blows, one a homer by Mel Ray.

There will be only one game in the Adult League tonight as the Bay League playoff will be held at 8:15. Wilder & Jones will play the Police at 7 o'clock. The Firemen-Lions Club game will be played at 8:15 next Wednesday.

**KY MIYAMOTO HURLS PINE  
CONE TO VICTORY OVER  
SUNNYVALE**

Striking out 16 and allowing three scratch blows, Ky Miyamoto turned in one of his best performances of the year in besting Sunnyvale Athletic Club, 1 to 0, last Saturday night. Ky whiffed the first 11 visiting swingers who ventured to the plate. Backing up Ky's superb mound effort, the Pine Cone turned in an errorless performance in the field and broke out with a rash of seven hits. Inept hitting has been plaguing the Pine Cone all season and a few base hits sounds encouraging. Gordy Miyamoto lashed out two blows and brother Ky duplicated the feat. Nicholson, Hefling, and Ricketts also broke into the hit column.

The Pine Cone waited until the fifth frame to scratch the score sheet with a marker. Joe Nicholson employed a bit of grand larceny in garnering the only printer tally. Resting on third base with one down, Joe sneaked home as Jay Huffman struck out and made a dash for first base on the dropped third strike. The Sunnyvale catcher threw to first and the long-striding Joe easily scored the winning run.

**RED CROSS SWIM SESSIONS  
WELL ATTENDED**

Over 50 beginners, 65 intermediate, 40 advanced beginners and 25 junior life-savers are going through their paces in the morn-

ing swim sessions at the high school pool. Senior life-saving classes are held from 1 to 5 on Monday, Wednesday, and Friday. There are 22 signed up for the senior life-saving class. Students and adults over 19 years of age are urged to sign up for the Red Cross instructors course which is held in conjunction with the senior life-saving. Rod Dewar, Stanford swim fin, is in charge of the senior and instructor class. Joan Carr and Kinger Klein are handling the junior life-saving classes in the morning. Rod Dewar has the advanced beginners, Fred Hamlin the intermediate, and George Mosolf the beginners. All the classes are free and everyone has fun while learning to swim better.

**FAST PLAY IN KIDS NIGHT  
SOFTBALL LEAGUE**

Near professional proficiency marks some of the performances turned in by the players of the Kids League. Teams in this Monday night league are sponsored by the Carmel CYO, the Carmel Boys' Club, the New Monterey Boys' Club, and the Pacific Grove Club. All the teams are evenly matched and some hot games are on tap for the rest of the summer. Currently the Carmel Boys' Club is leading the league with one win and no losses. The CYO and New Monterey have won a game and lost a game, while PG has dropped their only game. Jim Muscutt bosses the CYO, Jack Giles the Carmel Boys' Club, Nicky Albert the New Monterey Boys' Club, and Mr. Needham the Pacific Grove boys. Come out and watch these kids on Monday nights.

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**From where I sit ... by Joe Marsh****Windy Sure "Stopped  
The Show"**

The other night a bunch of us were over at Judge Cunningham's watching a swell vaudeville program on his new television set. It came in fine, but just once, the screen got a little streaky.

Before the Judge could touch the knob to bring it into focus, old Windy Taylor starts fooling around with the antenna connection. "I can fix that!" he says.

Windy fixed it all right. He "stopped the show" for us, and Buzz Ellis had to come over and do a \$20 repair job. I understand

Windy feels so bad, that he's paying the bill and has apologized to the Judge for acting so smart.

From where I sit, it pays to practice a little restraint whenever we get the urge to meddle. Whether it's television or a person's right to enjoy a temperate glass of sparkling beer now and then—let's get a good clear "picture" of the real situation before we cause more harm than good.

*Joe Marsh*

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MONTEREY





Since January, a local group has been rehearsing for the Bach Festival Chorus. Here Angie Machado, assistant to Gastone Usigli is drilling the base section. They are, left to right: Dr. W. B. Williams, John Farr, Frederick Clarke, Dr. S. J. Engholm, Cecil Haskell, William Bishop, Father Bandini and William Blair.

—PHOTO BY GEORGE CAIN.

## Good Shows At Gallery This Month

BY PHIL NESBITT

This month's exhibition at the Carmel Art Association Galleries, by member artists, holds its pace with former highly artistic showings. As I strolled about my eye was first caught by an exquisite painting by Walter Fisher. It is a highly gratifying master-piece of its kind, a painting lovingly executed by a devoted painter. Next pictures, by J. Lewis, which caught my glance, were a couple of brilliantly colored Mexican village scenes. The color of these two paintings was so faithfully enhanced by the artist's own color sense as to surprise and delight the mind of the onlooker.

Down the line a trifle I saw A. Krause's African Cross. This, too, is a work to remember. It was 'African' both in a very subtle sense and in a broad, obvious way. It has fine pattern and pure primitive quality. I then faced a classic example of the painting of A. G. Warshawsky, knowing this work sufficiently well to recognize one of Warshawsky's best portrait heads.

Soon we stood before a painting by E. Cashion Mac Lennan. A romantic conception of rolling warm hills and cunningly placed foliage—a painting which in its mood was suggestive to my mind of Beethoven's pastoral symphony. It was a 'bosky' piece of artistry.

A thoroughly well painted coastal scene by Arthur Hill Gilbert came next. "Of sunlit pines and canyon deeps," this painting I found most pleasing. The painter is a greatly gifted man.

Next we stopped by the sombre, moody marine by Ritscher. It shows a struggling sailing vessel fighting the waves of a darkling sea. View it and you'll recognize a very sound marine painting.

Howard Smith's expressive study of a Mexican woman hangs nearby; it will please any beholder.

Babbette Fickert has painted, in the Yosemite Valley school of

painting, an upland mountain scene.

Next picture one sees at this point is a typical Hansen, except for the strange note of whimsy as found in the two rugged faces of the fisherman immortalized by Hansen.

A French bouquet by Jessie McGregor is a charming combination of color which includes the simple and effective frame in the overall conception. Blanche Lanscope and Thomas McGlynn are represented also in the exhibit.

J. Need has painted an orthodox marine which hangs next to a familiar in technique painting by Florence True. Both Florence True and Marjorie Doolittle appear to express the same identical mood in formula painting.

Henrietta Shore, a talented Englishwoman, has painted a fresh and harmonious little portrait head of a girl. Warmly sympathetic, it will please mothers of small children, as well as critics of art.

E. M. Heath has in the show a scene of trees and mountains,

while Walter Saudaker has an abstraction, well painted.

Doo Vertin is represented by a naive little still life. Doo Vertin shows both progress and promise of better painting as the future unfolds.

Leslie Buck shows a still life in an all over golden tone. This painting will please those whose taste swings toward the late Victorian school.

Frank Myers has executed a typical marine and Ken Daniel a still life of a bowl of not too fresh fruit. Here is a painting by Marjorie Pegram which is living proof of her long upward trek along the artistic trail.

Lee Randolph has a group of very tall, very slender eucalyptus trees reminiscent of those which grow in Suto Forest in San Francisco.

Next to strike the eye is a Nude by Richard Lofton. Lofton is an able painter unless he's following an artistic will-o-the-wisp, as I fear in this instance he is. In the mood of the salon, this type of composition has been done many times.

E. Lambertsen deserves special mention herein for accomplishing a delightfully fresh piece of painting of the autumnal mood.

George Koch has painted an effortful picture which is unhappily bisected in composition from lower left to upper right by a cypress tree trunk. Harvey Williamson has painted a straightforward small portrait of girl in hat. Last picture in the lines is Pat Cunningham's wharfside scene of hardy fishermen mending their nets.

This appears to be a good time to make clear a point of etiquette on the hanging of pictures at the Gallery. The hanging committee makes a great effort to arrange

successfully what pictures it has at hand for the exhibits. When members are tardy and come in late with their pictures, they disarrange the best efforts of the hanging committee and have caused much lamentation to that group.

### THE WATER COLOR SHOW

The current water color show is not immoderately excellent nor below average. Several of the pieces are splendid examples of talent and charm in painting. Eventually these will grace many a wall in the homes of travelers from elsewhere but to see them all gathered together is a pleasure indeed.

The members who show their work in the water color exhibit are as follows: R. Lofton, E. Dempsey, Pat Cunningham, Tom Valiant, Free Dean, Kay Rodgers, Roland Pickford, David Schwartz, S. D. March, Homer Levinson, Katherine Aurner, Catherine Seideneck, Phil Nesbitt, Harvey Williamson (gauche), and Buck Warshawsky, who incidentally is showing his brilliant and appealing portrait of Mrs. Rudolph von Urban for the first time in the little central portrait gallery.

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### Gastone Usigli Recalls The Influences That Determined His Career

(Continued from Page Three) work in four movements. He has never performed it. While he supposes it is suggestive of the sea in feeling, of the movement of the boat perhaps, of the great upheavals of the sea and its everlasting power, he does not believe that any musical work necessarily aims to conjure the same feeling in everyone, any more than it is possible to say that the composer had constancy of feeling while doing the piece. He does not like representative or program music that leads one into feeling one thing or another, music with a physical relation to things. "I have played many of them, however," he adds whimsically.

He has played about eight of his own compositions in San Francisco, four with the San Francisco Symphony and the others with his own orchestra in San Francisco. They make an interesting list: Don Quixote, tone poem, later played by Toscanini; Flight, inspired by his first flight about the

time of the first World War; String Serenade; The Song of the River; Humanitas (a big title, he says with a winsome wag of the head); Prometheus Unbound, after Shelley, (a big title, added I, with a solemn wag of my head); and Suite for Strings. He has done several compositions for strings. And, by the way, he was founder of the San Francisco Chamber Symphony, of which he was also conductor. The object of this Chamber organization was to perform the works of American composers and soloists. That was around 1932, 1933, and 1934 when no one was doing that sort of sponsoring. Monsignor Usigli presented about 150 soloists for oratoria and concert. He had an operatic group of local people who performed a notable list of great works in English, and the moderns were not overlooked. In 1938 the new American opera Gettysburg, by Robinson and Rueger, fell under Usigli's baton in its world premiere in the Hollywood Bowl. Rueger, music lovers might be interested to learn, is associate director of the Los Angeles Conservatory, and is a very fine composer. Robinson is a fine writer

who will be here for the Festival. Usigli was four years in Southern California, during which time he conducted hundreds of operas and symphonies. He was director of the Los Angeles Conservatory.

In 1940 he went to New York and conducted several concerts with the New York City Symphony Orchestra, the one Stokowski took over later. He returned to San Francisco and started writing and teaching.

It is interesting to note that he has been writing a treatise on harmony that has become a voluminous work, he says, and he is faced with the task of correlating

his material and editing it for presentation. His time is literally consumed around the clock instructing classes in orchestration. The interest these brilliant young people arouse in him is evidenced by his return, again and again, to the young crop of talented people in the world, and here in America especially. They must be served, sponsored, subsidized. Molding the musical mind, he says, is of tremendous importance. It takes a great deal of his own time and energy. He has conducted, within five years, 150 works of American composers.

We fell here into a discussion of Bach. I mentioned the feeling among the mass music appreciators of the nation, in the small lay circles I frequent from time to time, who bemoan the fact that they cannot take Bach in large doses. Why? Well, said Usigli, Bach is a very severe and earnest musician; it requires the faculty of mental organization to assimilate his music. On the other hand there are many episodes in Bach, especially in his choral music, which are stupendous in impact: the B minor Mass, for instance. One could never find it "full" nor mechanical. There is a certain straightforward quality in Bach's music that can or cannot be assimilated by the hearer; they are either conditioned to it or not. The orchestral movements are often slow, yes, but the choral movements are full of lyrical beauty. Yes, it is naked music, he said. It calls for tremendous feeling, for analysis of the inside significances; it can be glorious if properly executed.

"What is happening to the musical art in Europe?" I wanted very much to find this out, and who could better inform us, since Monsignor Usigli was in Europe last year? Music is anything but dead in Europe. He found out that the old spirit was not broken down, in spite of vicissitude and despair. In every country there is a tremendous musical revival. Especially in Italy, and surprisingly enough, they are showing marked interest in modern music there. There is a great interest among the people, a high standard manifested among the performers, in inverse ratio somehow to the intensity of their recent experiences. While he was in Venice in September the International Music Festival was held, and the International Arts Festival. There is an annual Festival of New Music held every September in Italy.

val was held, and the International Arts Festival. There is an annual Festival of New Music held every September in Italy.

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Tenor Soloist Russell Horton is welcomed by Dene Denny and Hazel Watrous, producers of the Twelfth Annual Carmel Bach Festival.

## Denny-Watrous, a Duo of Rare Harmony

BY NELLY MONTAGUE

A duo of rare harmony Dene Denny and Hazel Watrous are associated in the minds of many persons, particularly at this time of year, with the managerial side of the musical arts. They have, however, since they came to Carmel, made a distinguished contribution to nearly all the other arts; at first, each worked in her special field, but gradually their rich capacities combined to bring to, and integrate into the community, this annual Bach Festival.

Open rehearsal for Bach choruses is one example of their nearness to community living. This is the key to the pattern they have woven with the years, in Carmel and far beyond its environs, bringing fine art warmly, closely, to those least informed and those most informed.

Tall, clear, sure Dene Denny;

reposeful, purposeful, piquant Hazel Watrous. That is how they looked twenty-five years ago when they first came to Carmel. That is how they look now. Two charming, unruffled, poised women; never seem hurried, never seem to have forgotten anything; always time for the graciousness of living. Yet right now they direct im-

sario concerts and New York stage plays in San Jose, direct First Theater productions in Monterey, and this Bach Festival with its multiplicity of detail, flowing magnificently, apparently effortlessly, along through its week-long unfoldment.

Do not think it is done easily, however, nor with flashing inspiration. A long, patient study and execution in many ways has led to the distinguished record of Dene Denny and Hazel Watrous. They came to this Peninsula in 1922, Miss Denny with a B. L. and M. L. and a Phi Beta Kappa key from U. C., and an established reputation as a concert pianist. She was first in the west to present a concert of modern music.

Miss Watrous was a student in Design from Columbia University, with a fine achievement in the study of color and design and promising accomplishment in portraiture. In Carmel they soon expanded beyond the confines of the solo concert stage, and the limit of the canvas and designing board. They began utilizing people and land and houses to express their creative powers.

Miss Watrous designed and supervised the erection of 36 houses; presented the first red roof to Carmel eyes, followed by rare chartrouse outside walls—two moderns we had in Carmel in 1923.

When the merging of music, color and design took significant form in their activities was in 1928 when they leased the original Golden Bough Theater on Ocean Avenue from Edward Kuster and produced there 18 plays, 15 concerts. Miss Watrous was there in '29, "Emperor Jones,"

## RALPH LINSLEY

Since the second year of the Festival, in 1936, when he first appeared as official pianist and soloist, the Bach Festival has seemed never to actually get under way until the arrival of Ralph Linsley. "Ralph is really a charter member," says the Denny-Watrous Management, "for he was a part of the Michel Penha group and the original orchestra from which we started the Festival."

With each year, Ralph Linsley has become a more distinguished figure on the country's concert stage. During the last two seasons he has traveled extensively—some 42,000 miles since last October, to be exact—as accompanist and assisting artist to Nan Merriman, soprano. He has also toured with Leonard Warren of the Metropolitan Opera Company, and had concerts with Frances Yeeno and Virginia McWatters.

Ralph Linsley at the piano holds

"Ghosts," "Liliom" are memories of those days.

Then in '30 we find them in an exquisite, sure, simple little Gallery where The Pine Cone now functions; where the work of Orzoco and other distinguished painters hung on the walls, while fine music and plays were presented on the small stage. The original "Drunkard," later to go to Hollywood, was first produced on this stage (tent dressing rooms in the rear of Vining's Meat Market.) It was in this small home also that the beginnings of the Bach Festival took form under the name of the Peninsula Orchestra of 1932.

Later they occupied with equal distinction the building on San Carlos street now owned by the Murphy Company. Here Stravinsky's "L'Histoire d'un Soldat" was interpreted by Nicolas Slominsky, whose world premiere had been made in Boston the previous year.

So it is that these two brilliant women have progressed with a fine creative sureness through individual expression in music, painting, design, architecture, to an equally creative combined expression in drama, concert management, and Bach Festival—living art in a community of artists.

We hail with affection and respect Dene Denny and Hazel Watrous—people of a rare quality.

## FOLK DANCING IS FUN

Participants in Mrs. Hitchings' Monday and Thursday folk dancing sessions are having so much fun that Mrs. H is having difficulty in getting the lights turned out at 10 o'clock. More of the teen age set should take in these fancy stepping classes and pick up a few maneuvers for the gym class sessions next school year. Remember, for folk dancing—Monday and Thursday from 7:30 to 10



place as one of the outstanding accompanists now touring. Faultless taste, sensitiveness, unassailable technical facility combined with limpid, pearl-like passage work, the elegance and polish that come from the man himself who is innately the artist—that is Ralph Linsley, pianist, who returns to the Bach festival for the eleventh time, and who will be heard on Monday in the F minor Concerto for Piano and Orchestra; on Tuesday in the Concerto for two Pianos and Orchestra with Maxim Schapiro; on Thursday in the Concerto for three Pianos and Orchestra, with Schapiro and Hokanson, and on Saturday in the Concerto for Four Pianos with Schapiro, Hokanson and Fulkerson.

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# Pine Needles

## Dr. and Mrs. Broadus Back

Dr. and Mrs. C. A. Broadus of Stockton, who spend a part of every month in their home here, have just returned from a two-month motor trip through the midwest, Florida, the east coast, New England and Canada. They drove 11,000 miles without a flat tire, and even the weather behaved well.

The purpose of their trip was not so much sightseeing as visiting old friends and relatives, many of whom they had not seen for over 25 years; not counting new friends made, they actually saw and visited with more than 225 friends and relatives in 40 different places!

The longest stays were made in Virginia, Washington, D. C., New York, Boston and in Ohio, where Mrs. Broadus enjoyed her commencement reunion at Oberlin College and Dr. Broadus his alumni banquet at Western Reserve in Cleveland. In Washington they spent a week with their son, Major Robert E. Broadus and his family. Since his return from Japan a year ago, Major Broadus has been a resident psychiatrist at Walter Reed Hospital.

Dr. and Mrs. Broadus visited the eastern homes of all their grandparents, the places in New England and Virginia where their earlier ancestors of the 1600s started life in the New World, and many of the battlefields where their forebears had fought.

They returned to Carmel to spend the coldest Fourth of July they can remember.

## Mrs. Simpson East

Mrs. M. D. Simpson of Carmel Point and her sister, Mrs. E. Bothner, who has been her guest since last November, are now in New York, having flown east recently to meet Mrs. Bothner's son, Maurice Bothner, who came to the States on business from the family home in South Africa.

After meeting Mr. Bothner, the trio then went to visit relatives in Montreal. Mrs. Bothner and her son will soon fly to England en route to South Africa. Mrs. Simpson will then travel to Boston to spend some time with her daughter, Mrs. R. E. Fitzgerald, and to see for the first time her month-old grandson, Robert. She expects to return to Carmel around the middle of August.

## Sampson Visitors

Guests at the home of Mrs. Mabel C. Sampson last weekend were Mr. and Mrs. Cameron C. Hall and their two children who were here from Mecca, California. Mrs. Hall is the former June Eilers of Carmel.

## JANE VIAL, SOCIAL EDITOR

### Greets New Granddaughter

Mrs. Mrs. W. Flanders Setchell, who has been in San Francisco for the past two weeks, sends the news that her daughter, Mrs. Floyd W. Mason, became the mother of a daughter at the Stanford Hospital on July 5. Mrs. Setchell will remain at the Mason home for another week or so before returning to Carmel.

### Hancock-Skoog Wedding

In simple rites performed by the Reverend Theodore Bell at St. John's Chapel on the afternoon of July 6, Miss Constance Agnes Skoog became the bride of Colonel Montie C. Hancock of Santa Cruz.

Katherine Bossinas of Santa Cruz was the bride's only attendant, and Colonel Roger Ogden Annin of the Presidio of Monterey served as best man. The newlyweds will make their home in Santa Cruz.

### Yosemite Vacations

Mrs. Alfred Fry, the two Fry children, and Mrs. William Coughlin left on Monday for a vacation in Yosemite, hoping that the male members of the families will be able to get away and join them.

On Tuesday Mrs. John Gratiot and her two older children, Junia and Johnny, headed for Yosemite for a brief visit, planning to return to the Peninsula today. With them were Mrs. J. Greenleaf and her two children from San Jose.

### Orient Cruise

Mrs. Charles G. Shedd sailed last Saturday from San Francisco aboard the luxury liner S. S. President Wilson for a two month cruise to the Orient. Mrs. Shedd will visit Manila, Hong Kong, Kobe and Yokohama. While in Japan she plans to take a 16 day tour of Tokyo, Kamakura, Hakone, Atami, Hiroshima and other great cities of that country.

Homeward bound, Mrs. Shedd will stay in Honolulu for an undetermined length of time while she visits friends in the Islands.

### New Resident Honored

Mrs. C. W. Robinson, who with Mr. Robinson has recently moved to Carmel, was honored at a tea at the home of Mrs. K. Fillmore Gray last week. Mrs. Robinson retired recently as acting librarian of the Hanford Library, and is now a neighbor of the Grays.

The ladies who gathered to congratulate Mrs. Robinson on her retirement and to welcome her to Carmel were Miss Flora Hartwell, Miss Frances Hartwell, Miss Maxine Parnell, Mrs. Donald W. MacNair, Mrs. Richard Fahringer, and Mrs. Charles H. Burrill.

### Census Increases

Raymond Reenstra had an extra special birthday gift from his wife on July 3 when she presented him with a new son, Stephen Christopher, who was born at the Peninsula Community Hospital. The Reenstras have another son, Peter, age seven, who is in the third grade at Sunset School. Living in Carmel are his grandmother, Mrs. Mildred Davidson, and his great-grandmother, Mrs. Edward N. Siefert. His other grandparents, Mr. and Mrs. A. Reenstra, are residents of Rutherford, N. J.

Also born on July 3 at the Community Hospital was the second child for Mr. and Mrs. James A. Crawford. James Frazier is his name, and he has a two and a half year old sister, Jamesan. Mr. and Mrs. H. L. T. Frazier of Lost Nation, Iowa, are his maternal grandparents, and his paternal grandmother is Mrs. D. L. Crawford of Miles, Iowa.

It was a Fourth of July baby for Commander and Mrs. Richard C.

Merrick, who have named their new son Richard Endicott.

To complete the sequence of dates, on July 5 a son was born to Mr. and Mrs. William E. Joost at the Community Hospital. The Joost's first child is the grandson of Mrs. Katherine Joost of Oakland, and of Mr. and Mrs. Theodore Lapham of Walnut Creek.

### Jean Reyburn Ten

We almost missed reporting an important event—the tenth birthday of Jean Reyburn, daughter of Dr. and Mrs. Harlan Reyburn. Such a celebration was planned that it had to be held in the Girl Scout House, which was specially decorated for the occasion with pink and blue streamers. About 30 of Jean's friends, as well as a small group of adults, enjoyed cake and ice cream and gave Jean a rousing party.

### Robinson Activities

After a few days in Sacramento, the Woodrow Robinsons are two people who are enjoying the fog. They drove up there last weekend to attend the reunion of the Third Division which was, according to their story, a fine success in spite of the heat. In their absence, Mr. Robinson's mother, Mrs. A. Robinson, was here from Portland,

Oregon, to take charge of their small son; on the weekend her daughter and son-in-law, Mr. and Mrs. H. B. Ritz, brought Mr. Robinson down from Portland, and the family enjoyed a pleasant reunion before returning home.

### Cochranes Return

Mr. and Mrs. E. W. Cochrane returned to Carmel Monday, Mr. Cochrane's face still a wee bit red over the fact that his wife caught the biggest rainbow trout (five and one-half pounds) landed during the entire month's trip. Accompanied by Mr. and Mrs. D. W. Robinson, who have forsaken Decatur, Illinois, for Carmel, the Cochranes went into Idaho, up through the Canadian Rockies, took a voyage on the Minto over the Arrow Lakes, then along the Fraser River to Vancouver, into Washington's Olympic Mountains and the Rogue River country for fishing.

### Gargiulo Guest

Mrs. Louise Gargiulo has arrived from New York and is a guest in the home of her son and daughter-in-law, Mr. and Mrs. William Gargiulo. The visitor has no immediate plans beyond enjoying the cool climate and the local scenery.

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RUSSELL HORTON

For the eighth time Russell Horton will take his place in the seat reserved for the tenor soloist of the vocal quartet, when the curtain rises on the closing Sunday of the Bach Festival for the performance of the Mass in B Minor. Mr. Horton will also be heard in the Friday night concert, in the Trio from Cantata No. 116.

Russell Horton, who has latterly devoted himself largely to Oratorio singing, has an impressive background of appearance with the American Opera Company, with the Los Angeles and San Francisco Opera Companies, and with such Symphony Orchestras as the Los Angeles Philharmonic.

Annual engagements, repeated from year to year, have taken him to Arizona to sing in "The Messiah," to the Salt Lake Tabernacle to sing in Haydn's "Creation," and concert engagements.

One treasured memory of Russell Horton's is his excursion into filmland, when he was starred in "I'll Take Romance" with the late Grace Moore.

#### CONVALESCING

Mrs. Grace C. Howden, president of the Monterey County Symphony Association, is now in the south for her health and wants to thank her many friends who sent cards and flowers during her recent illness in the hospital.

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## The Young Mendelssohn And Old Bach

BY ELOISE CARWYLE

(EDITOR'S NOTE: The following is reprinted from The Pine Cone of June 11, 1943, one of the dark war years when Carmel had no Bach Festival. We feel it deserves space in one of our traditional Bach Festival Editions.)

On that evening in midsummer when the first lovely choral echoes through the forest and I join the eager, expectant throng of villagers moving happily toward the sound that is heralding another Bach Festival at Carmel-by-the-Sea, I think always of our great debt to Felix Mendelssohn. I am reminded of another gathering, hundreds of people threading their way through the streets of Berlin in March of 1829, all moving toward the concert hall of the Akademie where they are to hear Bach's St. Matthew Passion. And this performance was under the direction of Mendelssohn, then just twenty years old.

The modern reverence for Bach and the recognition of his genius stem from that hour.

For a hundred years the work had lain silent, forgotten. Not since old Bach himself had performed it with his own choir in his own church at Leipzig had its notes been heard. Nor had anything else by the master been heard. A few musicologists knew the great scores in manuscript. The general public that listened to music had never heard of them. The Singakademie, a group of three or four hundred voices, was unaware of the existence in their library of his works.

At that time, Carl Friedrich Zelter, Mendelssohn's instructor in harmony and counterpoint, was director of the Singakademie. He recognized the worth of the Passion; he knew it was a masterpiece, and brought it to the attention of his gifted pupil. From the

very first Felix loved it. He studied the score until he knew every note. He carried it complete in his mind, and later accompanied all the early rehearsals at the piano entirely from memory. The whole family was interested in it—that delightful family Mendelssohn, all animated by a lively intellectual curiosity and a burning love of music. Grandmother Mendelssohn, wishing to give Felix what would afford him the greatest pleasure, gained permission to have the manuscript copied and presented it to him as a Christmas gift. That was in 1823.

Four years later, Felix organized a group of sixteen singers who met once every week to study the score. Among them was his friend, Eduard Devrient, singer and actor, who shared his enthusiasm and who, we suspect, had something to do with the inception of the larger project. Certainly he encouraged Felix to propose the production of the work by the Singakademie. Mendelssohn's mind was filled with the idea and his heart was set upon it; but he was

(Continued on Page Thirteen)



MURIEL ROGERS MAXWELL

Muriel Rogers, who sang so beautifully in the Madrigals on the Bach Festival programs of 1946 and 1947, returns as Muriel Rogers Maxwell to sing as contralto soloist of the B Minor Mass. Possessor of an alto voice of luscious quality, Muriel Maxwell has been chosen as soloist for the "Messiah" under Dr. Richard Lert, with the Los Angeles Women's Symphony, with the Los Angeles Philharmonic Orchestra, Alfred Wallenstein conducting, and was winner this year of the Hollywood Bowl auditions.

In the Festival program, Muriel Maxwell appears on Friday in the aria for alto, with trio, from Cantata No. 116, and on Sunday in the B minor Mass.

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MAXIM SCHAPIRO

"A pianist of elegance, taste and grand musical sweep" is the New York Herald-Tribune's description of Maxim Schapiro, while "A memorable event" concluded a lengthy review by the New York Times. Those who had the good fortune of hearing Maxim Schapiro during the last two Festivals would agree that his playing marks "a memorable event" and will rejoice that again his distinguished name appears on the solo roster.

As soloist some six times with the San Francisco Symphony Orchestra, with the Chicago Symphony, the Vancouver Symphony, in many coast to coast tours, and in Europe, Maxim Schapiro has proven himself "A pianist to reckon with," (Boston Herald), and the possessor of rare musical attainments.

Mr. Schapiro will be heard on Tuesday night with Ralph Linsley in the concerto for two pianos, and also in the Mozart Concerto in D minor. On Thursday night he will appear with Ralph Linsley and Randolph Hokanson in the Concerto for three pianos, and on Saturday night with Ralph Linsley, Randolph Hokanson and Charles Fulkerson in the Concerto for four pianos and orchestra.

### Moriz Violin Will Play Music From Unpublished M.S.

Of exceptional interest among the non-Bach works which are to be performed during Bach Festival week is the Concerto in A minor for Piano and Orchestra by Philip Emanuel Bach. The music will be read from an unpublished manuscript, long in the family of the eminent Vienesse pianist, Moriz Violin, who will himself play it. The work will have its first American performance in the Bach Festival next Thursday evening.

tival next Thursday evening.

Moriz Violin is esteemed by Arnold Schoenberg, the great music-modernist, "as one of the most outstanding German musicians." In his encomium on Mr. Violin's talents and masterly attainments, Mr. Schoenberg goes on to say, "May I select a few names from the long list of important men who esteem Mr. Violin as I do: Ferruccio Busoni, Artur Nikisch, Bruno Walter, Wilhelm Furtwaengler." (July 21, 1939.)

No greater tribute could be paid an artist and musician than the acknowledged admiration of the above-named men, whose very names are synonymous with the highest standard in music.

To the above could be added the illustrious name of the composer Brahms, who was a close and personal friend of the then young Moriz Violin, believing greatly in his genius and profound musicianship.

### HOLYOAKES SUMMER HERE

Mr. and Mrs. P. B. Holyoke of Berkeley have taken a house here for the month of July and have with them their daughter, Mrs. A. J. Salvo, Jr., and her young son, Chris. A few days ago they were surprised by the arrival of their son and daughter-in-law, Mr. and Mrs. De Forest Holyoke, who motored out from Baltimore to spend the summer.

## Festival Program

### Monday, July 18

8 p. m.—Heralding Trombones, from balcony of Auditorium.

8:30 p. m.—Concert. Sunset School Auditorium: Chorales: Gloria in Excelsis from B minor Mass; Now at Thy Feet, Creation Lies; Glory to Thee be given; Overture in C major; Concerto for Cello and Orchestra, by Vivaldi, William Harry; Brandenburg Concerto No. 3 in G major for Strings; Concerto F. minor for Piano and Orchestra, Ralph Linsley; Krestzstab Cantata for Bass Voice and Orchestra, Ralph Isbell.

### Tuesday, July 19

8 p. m.—Heralding Trombones.

8:30 p. m.—Concert. Sunset School Auditorium: Brandenburg Concerto No. 4 G major for two Flutes, Violin and Orchestra, Floyd Stancliff, Julia Haug, Flutes, Nannette Levi, Violin; Songs for Bass Voice: "Schafe können sicher weiden" from the "Birthday" Cantata; "Gia'l sole dal gange" Scarlatti, Noel Sullivan; Concerto, C minor, for Oboe, Violin and Orchestra, Laila Storch, Oboe, Nannette Levi, Violin; Concerto for two Pianos and Orchestra, Maxim Schapiro and Ralph Linsley; Concerto for Piano and Orchestra D minor, Mozart, Maxim Schapiro.

### Wednesday, July 20

Organ recital All Saints' Church at 3 and 4 p. m., Ludwig Altman, Organist. The program: Philipp Emanuel Bach (1714-1788, J. S. Bach's second son), Phantasy and Fugue in C Minor; Wilhelm Friedemann Bach (1710-1780, J. S. Bach's oldest son), Fugue in M major; Johann Christian Bach (1735-1782), J. S. Bach's youngest son), Andante; Johann Sebastian Bach, Phantasy and Fugue in C minor, Chorale Preludes: In dulci jubilo, Chorale Prelude; In dulci jubilo, double canon; In dulci jubilo, Chorale Toccata; The Old Year has passed away; Chorale Prelude; From Heaven High, Chorale Fugue and Christ Lay in the Bonds of Death, Chorale Prelude; Concerto in D minor, Allegretto-Fugue-Larghetto-Allegro.

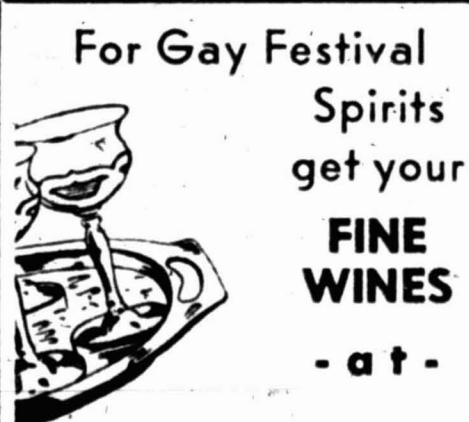
### Thursday, July 21

8 p. m.—Heralding Trombones. 8:30 — Concert. Sunset School Auditorium: Brandenburg Concerto No. 2 F major for Violin, Flute, Oboe, Clarinet and Orchestra; Concerto in D major for four Violins and Orchestra by Vivaldi, Nannette Levi, Eugenia Fichtenoova, Barbara Lull, and Joan Goddard; Concerto in A minor for Piano and Orchestra, Philipp Emanuel Bach (From an unpublished M. S. First performance in America); Brandenburg Concerto No. 6 for two Violas and Orchestra, Samuel Singer and Rubin Decker; Concerto for three Pianos and Orchestra, Maxim Schapiro, Ralph Linsley, Randolph Hokanson and Charles Fulkerson.

(Continued on Page Eleven)

### CURTIS PAINTING ON VIEW

Across the Vista, a painting by Ida Maynard Curtis, is among the works being exhibited at the Los Angeles City Hall by the California Art Club. Paintings in the show, which can be seen during this entire month, include still lifes, landscapes and portraits.



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RANDOLPH HOKANSON

A newcomer to the Festival stage is Randolph Hokanson, pianist, who will be heard in the Concerto for three Pianos on Thursday night, and with the four Pianos on Saturday night. Mr. Hokanson will also play a solo group on the Friday night program.

For several years there has been no piano group on the Bach Festival program, although Bach's

works for solo piano are the best known and most played of all his hundreds of compositions. Hence the Friday program is much looked forward to by the hundreds for whom the piano is the most loved solo instrument and Bach's Well-Tempered Clavichord, Partitas, Toccatas and the Chromatique Fantasy and Fugue among the masterpieces of piano literature.

Randolph Hokanson is especially equipped to play such a group, for at 18 he received a scholarship to study with the famous English Bach pianist, Harold Samuels. He studied for three years in London with the great Bach authority, and on the death of Harold Samuels in 1937, studied with Dame Myra Hess, completing his studies with Dr. Carl Friedberg in New York. With such a background of Bach tradition, Randolph Kokanson has specialized in the playing of the original keyboard works of Johann Sebastian Bach, making his New York debut in 1947 and his San Francisco debut last season, with outstanding success.

Of the San Francisco appearance, Alfred Frankenstein wrote in the San Francisco Chronicle, "remarkable brilliance, fine taste . . .", while Alexander Fried in the San Francisco Examiner declared, "A natural pianist, gifted and cultivated not only in his fingers but also in his musical mind and spirit."



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ALFRED FRANKENSTEIN

The Carmel Bach Festival feels that it owes a great debt of gratitude to Alfred Frankenstein, who has been closely associated with it since 1938, when he first lectured for the Festival on the programs of the week. Following that year, Mr. Frankenstein came each year to the Festival, appearing on the roster as Lecturer, and also reviewing the concerts in his capacity as music critic for the San Francisco Chronicle, up to and including 1942, when the war interrupted the Festival's continuity.

Alfred Frankenstein is also art critic for the San Francisco Chronicle, and it was for his outstanding criticisms and comments in this field that he was awarded the Guggenheim Fellowship for research on the life and works of the American still life painter, William Harnett. He held the award for two years, during which time he was in the east and could not attend the Carmel Festival. The findings of his two-year research are now appearing piecemeal in such publications as Art Bulletin, Art News, Magazine of Art, etc., and will ultimately be put into a book.

Mr. Frankenstein is program editor for the San Francisco Symphony and guest lecturer at Mills College and the University of California. His name ranks high among the three or four most distinguished music critics of the country. No one receives a warmer welcome back into the Festival program than Alfred Frankenstein.

## ★ CHOSEN FOR JULIET

Helen Lane, who appeared in the Forest Theater last summer as Juliet, has been chosen for this same part by the Charles Laughton Shakespeare Group in Hollywood for their August production.

## Festival Program

## Friday, July 22

11 a. m. Lecture on the Music of the Programs of the Week. (Hall to be announced), Alfred Frankenstein

3 and 4 p. m. — All Saints' Church. Organ Recital by Ludwig Altman:

Dietrich Buxtehude (1637-1707), Prelude and Fugue in E major.

Johann Gottfried Walther (1684-1748) (J. S. Bach's cousin and close friend), Chorale Preludes: Soli Deo Gloria; What God Does, Prelude and Variation; Why art thou cast down? Praise the Lord; O World, I Must Leave Thee.

Johann Sebastian Bach: Prelude and Fugue in F minor; Dearest Jesus, at Thy Word, Chorale-Prelude; O Sacred Head, Now Wounded, Chorale Prelude; Excerpts from "The Art of the Fugue"; Contrapunctus No. 4, The First Canon, Contrapunctus No. 9, The Second Canon, Before Thy Throne I Now Stand. (Bach's last composition, dictated from his deathbed to his pupil Altnikol.)

8 p. m. — Heraldng Trombones.

8:30 — Concert. Sunset School Auditorium: Sonata in B minor for Flute and Piano, Floyd Stanciliff, Charles Fulkerson; Adagio and Fugue for Violin unaccompanied, Eugenia Fichtenova; Suite for Cello unaccompanied, Marian Davies; Alto Aria and Trio from Cantata No. 116, Kay Fessenden, Phyllis Moffet, Russell Horton, Ralph Isbell; Sonata in E major for Violin and Piano, Doris Ballard Hansen, Peter Hansen; Music for the Piano; Toccato in M major, Chromatique Fantasy and Fugue, Prelude and Fugue in E major (Book III, Well Tempered Klavier), Randolph Hokanson.

## Saturday, July 23

11 a. m. — Lecture on the B minor Mass. (Hall to be announced), Alfred Frankenstein.

8 p. m. — Heraldng Trombones.

8:30 — Concert. Sunset School Auditorium: Brandenburg Concerto No. 1 for Violin, 3 Oboes, 2 Horns and Strings; Concerto for Violin and Orchestra, No. 6, in E flat, by Mozart, Nannette Levi; Cantata No. 56, Kreutzstab, for Bass Voice and Orchestra, Ralph Isbell; Concerto for four Pianos and Orchestra in A minor, Maxim Schapiro, Ralph Linsley, Randolph Hokanson, Charles Fulkerson.

## Sunday, July 24

8 p. m. — Heraldng Trombones.

8:30 — Concert. Sunset School Auditorium: The Mass in B minor for Soloists, Chorus and Orchestra, Phyllis Moffet, Soprano, Katherine Hilgenberg, Soprano; Muriel Maxwell, Contralto; Russell Horton, Tenor; Ralph Isbell, Bass.



LUDWIG ALTMAN

Since Ludwig Altman joined the Bach Festival solo roster last year, the organ recitals have taken on increasing interest and popularity. Recognized as one of the great organists of the country, Mr. Altman's playing contributes much to the programs of the week. His choice of rarely-heard works, not only by J. S. Bach but by his sons and predecessors, opens up a world of music hitherto unknown to many of the eager listeners.

Before coming to America in 1937 Ludwig Altman was organist at Berlin's largest Synagogue. He had studied at the University of Berlin and the University of Breslau. In San Francisco he is the organist for the San Francisco Symphony, the organist of Temple Emanuel, and for the Municipal Chorus. In Berkeley he is organist for the Second Church of Christ, Scientist, and instructor for the University of California extension division.

Since playing in the Bach Festival last summer, Mr. Altman has given many recitals, and was featured by the Convention of the American Guild of Organists in the first complete performance of Bach's Art of the Fugue, conducted by Jan Popper. His organ manuscripts have been accepted for publication by J. Fischer and Elkan-Vogel.

Mr. Altman plays the organ recitals of the Bach Festival in All Saints' Church, at 3 and 4 p. m. on Wednesday and Friday.

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NANNETTE LEVI

Nannette Levi is already a prime favorite with Bach Festival audiences, returning to her post of concert mistress for the third time. As soloist, the young and gifted fiddler will be heard on Thursday in the Vivaldi Concerto for four violins, in the Concerto for violin and oboe on Tuesday night, and on Saturday night she will play the Mozart Concert in E flat.

Since playing here last summer, when the listeners, thrilled to a high point of enthusiasm, recalled her again and again, Nannette Levi has had her New York debut, playing in Times Hall last February with great success.

Born in San Francisco, she began the study of the violin with Carol Weston, and as Miss Weston's pupil played in the Bach Festival Orchestra at the age of 12.

At 16, she played with the San Francisco Symphony under Rudolph Ganz, following which she went to New York to study with Louis Persinger, winning a scholarship to the Juilliard School a year later. Honors and recognition to an unusual degree have been bestowed upon the young American violinist whose career Carmel is watching with deep and affectionate interest.

## Forest Theater Guild's Opening Production An Outstanding Success

By GLENN CLAIRMONTE

The recently organized Forest Theater Guild has already justified its existence by its first production. Last Friday and Saturday evenings *Over the Fairy Line*, a fantasy for children, written and directed by Blanche Tolmie, was presented with the assistance of various talented members of the Guild. It was a spot of joyousness in the history of outdoor plays and was, besides, a triumph in community cooperation. Sixty children in the cast and dozens of other individuals made this event one more reason for Carmel's desirability as a residence town for families.

The great bonfires at either side of the auditorium added to the comfort of the audience, and just as the lights were first sprung upon the stage the flowing-scarf mists separated and floated away. Then the tall pine trees were outlined in a whitening sky—and the moon at its perfect full looked through with a benediction! The 1949 Forest Theater season thus began auspiciously.

In the first place, it was a children's carnival, and none of the actors or actresses seemed to know there was any work attached to the matter. Elizabeth Fogel's setting (composed of three truckloads of brush and volumes of ingenuity), with its gigantic butterflies, cobweb, flowers, mountain rocks and trees, made the girls and boys appear to be miniature sprites. They were all convinced of the reality of their parts. They played and sang and exclaimed with the spontaneity of children in a meadow far from grown-up eyes. The finest testimony of good direction.

David Eldridge directed the dancing, and the result was heart-warming because it seemed to be the natural expression of light-hearted Little People loose in their own realm. The music for three of the songs was composed by Elayne Lavrans Hopper as an emergency measure during the last week of rehearsals. She regretted not having had more time, but the audience marvelled at the appropriateness of the melodies.

The costumes, which a committee of 15 and many mothers provided, lighted by John Chitwood's effects, gave out the magic of pastel colors and the mood of flowing draperies which suggested flower-fragrance and forest breezes. The little bare arms and legs, which managed to keep the pretty wings vibrating, made the whole audience wish for the privilege of going *Over the Fairy Line*.

The play itself is unusual because of its wit, satire and philosophy, while it nevertheless remains within the scope of children. The language is simple, yet realistic and full of meaning. The play holds wish-fulfillment for any child of any age, and it ends on a note of generosity. Bettina, played by Robin Burnham, and Ronnie, played by Richard Ogden (the girl and boy who burst into Fairyland) are elected to return to the World and share their discovery with other children.

since music seemed to be flowing through her joints, giving spring to her limbs that communicated the pleasure of the dance to the spectators.

All the members of the cast did well individually, but most especially they subdued themselves into the whole pattern for the sake of making the production a success. They can remember it for all the rest of their lives as one of the highlights of youth.

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Other Real Estate Owned	217,109.54
Customers' Liability on account of Letters of Credit and Acceptances, and on Endorsed Bills and Notes	55,191,350.93
Other Resources	889,623.35
<b>TOTAL RESOURCES</b>	<b>\$5,845,128,669.99</b>

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Undivided Profits	57,653,373.06
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<b>TOTAL CAPITAL FUNDS</b>	<b>\$ 307,057,332.89</b>
Reserve for possible Loan Losses	40,047,120.18
Deposits	5,407,671,570.90
Liability for Letters of Credit and as Acceptor of and Endorser on Acceptances, Bills, and Notes	56,360,669.18
Reserve for Interest Received in Advance	13,031,565.70
Reserve for Interest, Taxes, etc.	25,960,411.14
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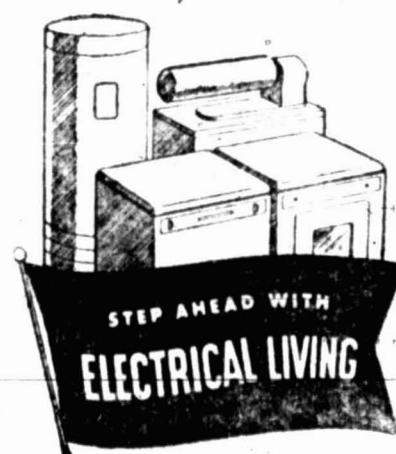


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## DORIS BALLARD

A musical team which has gained a place for itself both in the east and in the west is that of Peter and Doris Ballard Hansen, who present music for piano and violin. They will be heard on the Friday program of the Festival, playing a Sonata in E major.

Doris Ballard is well known to the Festival, and well-loved. She played in the orchestra of the first Festival in 1935, a young, dark-haired girl, slim and lovely, whose solo in the Carmel Mission, "for violin unaccompanied" has never been forgotten. In 1938 Doris played again, as concert mistress and soloist, returning each Festival thereafter until her marriage to the pianist, Peter Hansen, took her east.

Peter Hansen is not only pianist but musicologist, of distinguished background. He has played extensively abroad as well as in America, making a transcontinental tour with James Melton as



PETER HANSEN

accompanist and assisting artist. Recently appointed as chairman of the music department of Stephens College, Peter Hansen spends his vacation touring with his wife, as a piano-violin team of increasing distinction and popularity.

Their excellent performances—often of rarely heard or modern music in the middle west, at Wheeler Hall under the auspices of the University of California, and other places have been received with enthusiasm and high praise. They play at the National Music Teachers Association in San Francisco this summer, and have engagements in southern California before their return to St. Stephens. Of the high caliber of their playing last summer, the following comment is illuminating: "Their interpretations were as knowing as they were sensitive, as polished as they were assured." Alfred Frankenstein, S. F. Chronicle.

## The Young Mendelssohn And Old Bach

(Continued from Page Nine)  
very young and stood somewhat in awe of his old instructor. His confidence needed bolstering; and doubtless he was glad to have Devrient accompany him when he went to hear Zelter in his den.

His sister, Fanny, in a letter to their friend, Karl Klingemann, then in London, has left us a delightful picture of the two young men at that time. "Felix and Devrient," she writes, "had talked for a long time of a possible performance, but the plan had no definite form until one evening at our house they made up their minds, and walked off the next morning in brand new yellow kid gloves (they thought those important) to the managers of the Akademie." We can imagine the interview with Zelter: two eager young men, deferential and very polite, laying the rather astounding plan before the distinguished director; proposing to take over the Akademie—Zelter's Akademie!—introduce the work to its large chorus, rehearse singers and orchestra and, in due time, give a public performance, to be directed by Felix. And though Fanny tells us "they were very diplomatic in their approach," it is not surprising that Zelter expostulated at first and did considerable growling. It really was a bold idea. We get the impression that Felix might have retired in submission had he not been strongly supported by Devrient, who refused to be intimidated. Devrient continued to argue, but with a nice injection of subtle flattery. Finally Zelter was won over by their youthful enthusiasm. He did the generous thing and consented to a performance with Mendelssohn as conductor.

They departed, walking on air. I can hear them going over the details of the interview. They shudder as they recall that moment when Felix put his hand upon the doorknob, about to begin a retreat; they break into laughter and boyish glee over their final triumph. Albert Schweitzer tells us, "they remarked in front of the Opera House how wonderful it was that the Passion should again come to light exactly a hundred years after its first performance under Bach, and that an actor and a young Jew should be accountable for it."

Rehearsals began immediately. After recovering from their first surprise, the members of the Akademie became deeply interest-

ed in the work. They felt all the joy of true artists in recreating something which they recognized as a masterpiece of tonal design springing from a spiritual idea. There was a cumulation of happiness and enthusiasm as rehearsals progressed. They had been touched by the flame of Mendelssohn's exaltation. The excitement was intense. Their delight was communicated to all whom they met during those days of devotion to the perfecting of their performance. All Berlin was expectant. The house was sold out, and hundreds of ticket seekers were turned away.

At last the day arrived, a great day in the history of western music. Crowds gathered to await the opening of the doors. During the concert there was utter quietness. Fanny tells Klingemann, "Devrient sang the recitatives most beautifully," and "the choruses were sung with a fire, a striking power, and also with a touching delicacy and softness the like of which I have never heard except at the second concert, when they surpassed themselves." And she adds, "a peculiar spirit pervaded the concert, so that everybody did his best."

Felix had then, as ever after, the quality of inspiring both performers and audience. The composition, the singers, the orchestra, the audience were somehow welded into a complete musical experience. The performance was called a perfect success. That day they made great music, and the sound of it has been echoing and re-echoing down the years.

And thus was Bach revealed to the world. Fanny writes: "What used to be a dream, to be realized in the distant future, has now come true; the Passion has been heard in public, and now belongs to the world." It was the beginning of the Bach revival.

On opening nights of our own Bach Festival, I have imagined Johann Sebastian and Felix stepping out of their dead centuries and appearing at the portals of Sunset Auditorium, having heard from far away the sound of trombones in familiar chorals, heralding—they knew not what. Old Bach is amazed. Can it be that all these people—these villagers, their friends, visitors and distinguished musicians from afar have come just to hear and perform his music? Mendelssohn's face is alight with interest. Together they pass through the foyer and pause at the

entrance. Their eyes sweep over the great hall with Gothic arches and vaulting, then to the stage where two symmetrical young pines, one on either side, lift aspiring tips in perfect harmony with the Gothic line above the proscenium arch. "Ah," the pine trees! Like my own Turingia," exclaims old Bach. Mendelssohn's great dark eyes observe everything. He sees much, and perceives more. Ugh! lifts his baton. The dark eyes are focussed now. The first notes of a Bach concerto float out upon the air. And no one in that listening multitude is so supremely happy, so filled with joy, as Felix Mendelssohn.

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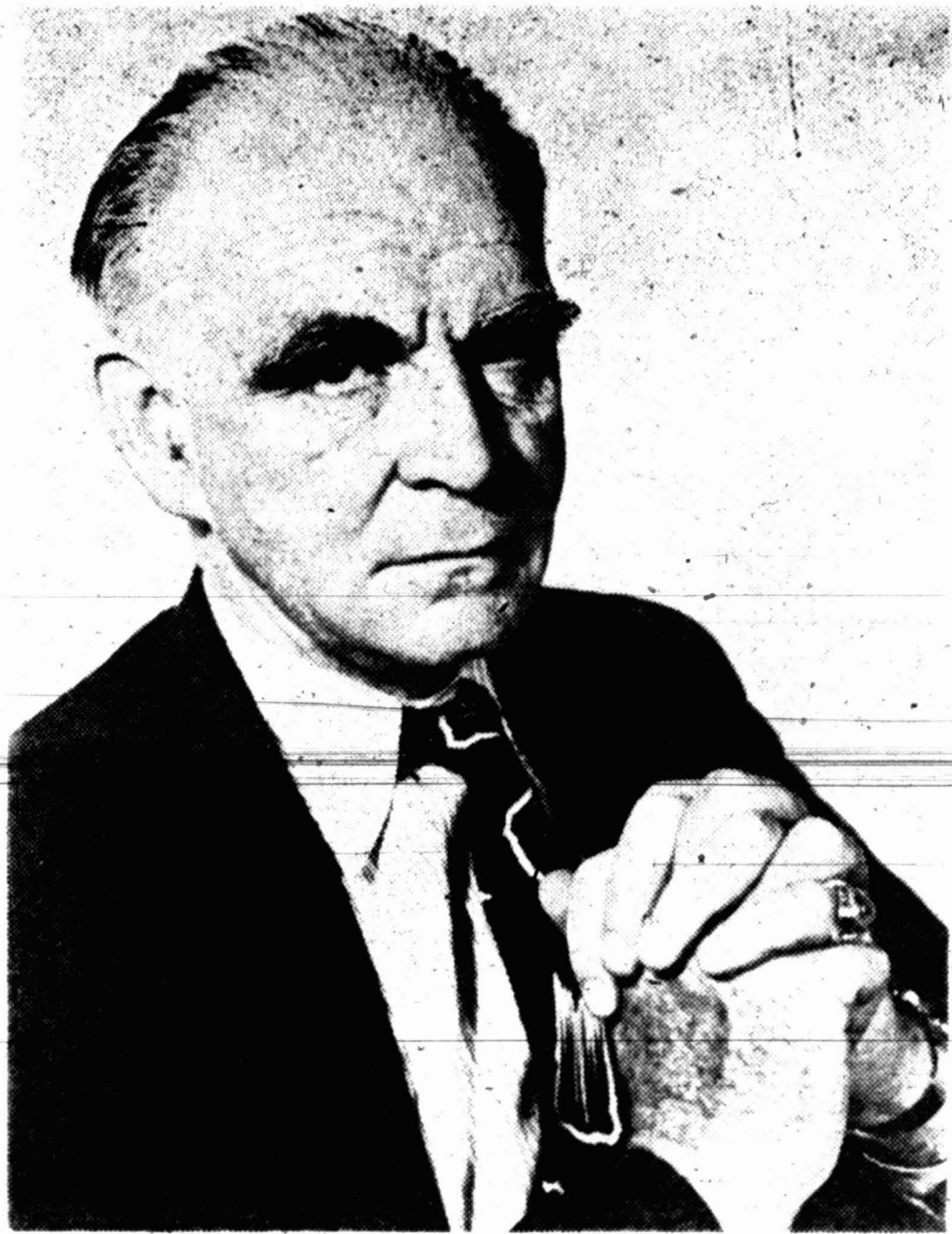
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NOEL SULLIVAN

Noel Sullivan has just returned from the Goethe Bicentennial and the First Music Festival at Aspen, Colorado. The other day, I heard him tell, with fine appreciation, of that inspiring occasion.

Noel Sullivan moves in and out of this community. He is ever alert to note where his friends may be discovered in performance and there he goes to watch and listen and enjoy and encourage, the country over!

It being so, it is a good thing for his friends and neighbors to seize this occasion of the Twelfth Bach Festival to acclaim him.

Noel Sullivan is worthy of all the praise we can shower upon him. Without pomp or self seeking, he has generously and intelligently bestowed himself and his possessions for every person, every endeavor, that has seemed to him a power which might advance our common culture and the general good.

Few there are who will read these words and not be able to recount some tale, many tales, of his thoughtful, often essential sup-

port, of some wise effort, some constructive purpose, which might have otherwise waned.

Not by any means the least of these has been his watchful and constant care, year after year, from its inception of the Carmel Bach Festival.

The occasion of this Festival gives this opportunity to express to him the gratitude of the community, for his counsel, direction, talent, generosity, hospitality and wide heart.—R. B.

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## "Sing, O Sing Again, . . ."

BY NOEL SULLIVAN

It is vague in my mind when the idea of "Festivals" started. For many decades in Europe there has been the Mozart Festival in Salzburg and the Wagner Festival in Bayreuth. Of more recent years a Festival has attracted large crowds to Edinburgh. The Tanglewood Festival in New England has drawn many pilgrims for a long time now, and of course the Bach Festivals in Bethlehem, Pennsylvania, and Carmel, California, have since their incipency figured conspicuously in the calendars of music lovers in this country.

It has apparently been a custom, too, to celebrate the centenaries of great men whose creative gifts especially in the field of music and letters have left subsequent generations with a sense of indebtedness. In 1913 the world was made conscious of the hundred years that had elapsed since the death of Beethoven by the performances everywhere of his major works, and in 1928 the "Schubert Memorial" was an effort on the part of a grateful public to express its thanksgiving for the beneficence of the brief and crowded hour into which this composer had poured the enduring record of his dazzling genius.

The decision to hold the Goethe Bicentennial Convocation and Music Festival at Aspen, Colorado, undoubtedly had many motivations. It was intended, I am certain, to make the present generation here in America aware of one of the great personalities of modern times. Since the rise of Adolph Hitler the fatherland of Goethe had fallen into justifiable disrepute in the consciousness of the civilized world, and in Germany itself every effort was made that this great German and the things he stood for should be ignored and forgotten.

The Goethe Bicentennial had, moreover, as one of its objectives a projection of the frontierless "one world" which in spirit has always been inhabited by the great human beings of every age.

My own plan to go to Aspen was belatedly made, and flying from San Francisco, I found myself in Denver, Colorado, with very little idea of exactly what awaited me during the days that I was to be at Aspen. The daring and good fortune which enabled me to get aboard the "California Zephyr" (a de luxe train which had been sold out for weeks) served as a preparation for the magical experience that lay ahead. I am referring to the hours that I sat in the "Vista-Dome" (a glassed-in, air-cooled compartment on the top of the cars) which enables passengers to view unobstructedly the miles of mountains and cliffs that rise from the Royal Gorge of Colorado.

The town of Aspen, which was reached by a bus ride of forty miles after leaving the train at Glenwood Springs, was in itself worth the effort of the entire excursion. Sixty years ago it was a thriving community of fifteen thousand, and in its own opera house, which is still standing, such attractions as the incomparable Australian soprano, Nellie Melba, had been presented. When silver became a drug on the market in 1893, 90 per cent of the population of Aspen were financially ruined overnight. There was no possibility of selling their holdings to anyone, and in many instances families walked out of their homes in quest of livelihood elsewhere, leaving all their possessions behind. For dec-

ades Aspen was forgotten, and except for the few hundred people who remained it became a ghost town, most of its houses and dwellings disintegrating to the vanishing point. When in the '20s America became "winter-sport conscious" a new life began in this locality.

All of the impressions that I am trying here to record have been accumulated during the last fortnight, but it seems to me that a much longer time had elapsed and that I had traveled far more than a thousand miles from home. It is, in fact, hard to believe that the last ten days were not spent in an Alpine village on the other side of the Atlantic Ocean. More than that, I have almost the illusion of having journeyed back to the days of my own childhood, so unchanged and unspoiled is this little village which for so long remained unaware of the competitive commercialism and industrialization of the twentieth century.

The snow-capped peaks which from all sides dominate it, the forests of spruce and aspen which surround it, the sound of the rush-

ing river which traverses it, the clatter of horses' hooves on the unpaved roads that are its streets, the old-fashioned houses with fenced-in flower gardens were in themselves enough to establish the setting for a dream out of the past. To this, however, must be added the endless vista of green grass and wild flowers, for undoubtedly except when deep snow covers the ground in Aspen it is always spring! Need I say that as long as I live a feeling of "homesickness" will tug at my heart when I think of Aspen?

In its organization the Goethe Bicentennial Festival seems to be nothing short of a modern miracle. Everything was thought of, and no detail was omitted. Guests could be accommodated either in the hotel, its annexes, private houses or dormitories. There were restaurants and tea houses to suit all prices, and an extraordinarily high culinary standards was sustained throughout. What was most remarkable, however, was the unfailing courtesy, almost hospitality, with which everyone was received. Only those familiar with travel during pre-war days in Austria would be able to recognize the

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ANGIE MACHADO

Among the local participants in the Bach Festival, none is more important than Angie Machado, who for two years now has been assistant choral director to Mr. Usigli, conductor of the Festival, carrying on the rehearsals in his absence.

Since coming to Carmel in 1942 Angie Machado has become a significant figure in the musical life of the community. She has been elected as one of the board of directors of the Carmel Music Society, and is a recognized pianist and teacher of music.

A graduate of San Jose State College, cum laude, she was president of the national music honor society, Mu Phi Epsilon, for two years, playing in their trio at the California Building on Treasure Island during the World's Fair in 1939. She was presented as piano soloist at the Musical Arts Club twice, later becoming its program chairman and now its president. She acts as accompanist and coach to local and visiting singers, plays chamber music whenever she has a chance and is generally to be found wherever music is being made.

**BACH FESTIVAL COMMITTEES**

Advisory committee: Alfred Frankenstein, Hal Garrott, Miss Ella Kellogg, Mrs. Carmel Martin, Mrs. Vera Peck Millis, Noel Sullivan, and Dr. Mast Wolfson.

Transportation committee: Reginald Inwood, Mrs. Jessie Caffey, Mrs. James Cooke, Miss Eleanor Kappes, Arthur Lehmann, Mrs. Philip Schneeberger.

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Entertainment: Noel Sullivan, Mrs. Leslie Emery, Mrs. Richard Lofton, Mrs. Nelly Montague, Mrs. Philip Schneeberger, and Mrs. James Tyson.

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Second sopranos: Ruth Davis, Vivian Ford, Ruth Gaskin, Phyllis Gaudio, Evelyn Hagerthy, Betty Fonteneau Lamb, Margarete La Motte, Nancy Lofton, Margaret Parkhurst, Narita Monhollan, Barbara Weiss, Neeta White, and Eleanor Weill.

Altos: Mary C. Anderson, Ruth

Hill Cooke, M. Edson, Kay Fessenden, Laverne Grund, Laurel Hildebrand, Katherine Hilgenberg, Elizabeth Hunter, Eleanor Kappes, Angie Machado, Edda Heath Pappel, Marjorie Wermuth, M. Frances Wild, May Williams, and Blanche Woods.

Tenors: Rev. A. Bandini, William A. Blair, Norman Boxley, Robert Bruce, Elmer Dickey, Robert Gurnee, Paul Johnson, George Lamoureux and Charles O'Connor.

Basses: William Bishop, Frederick E. Clark, Dr. S. J. Engholm, Paul A. Fancher, John Farr, Wilburn Fessenden, Cecil Haskell, Don Hubler, Mel Taylor, R. R. West, Dr. W. B. Williams and Paul Veneklasen.

**GUILD MEETS TONIGHT**

There will be a general membership meeting of the Carmel Crafts Guild tonight in room 11, Sunset School, at 8 o'clock. Plans for the Monterey County Fair exhibits and the Crafts Guild Students contest will be discussed. All members, as well as those interested in joining, are urged to attend.

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## Do You Remember . . . ?

### SUMMER AT VERNON

BY A. G. WARSHAWSKY

The Espagnon menage had two children, Robert and Simone, the latter a bewitching little blonde elf. One rainy day I painted some flowers and inscribed the little picture to her, much to the gratification of her father, who had it framed and hung in the dining room in a place of honor. Another day a gentleman, who had arrived in his car for lunch, admired the picture and offered to buy it. But under no conditions would the patron consent to sell what had been offered as a gift. Needless to say, this little incident enhanced my artistic value in the eyes of M. Espagnon, who that night after dinner begged us to share a bottle of champagne with him, to show his appreciation of my talents.

We also made acquaintance with some of our compatriots and colleagues at Giverny, who would occasionally come over to Vernon. Thus we met Arthur and Jack Frost, sons of A. B. Frost, the American illustrator, who were lunching at our hotel and invited us to visit them. And at Veruonet, across the bridge, I met Jack Casey, once a well known newspaper artist in New York, whose hankering to become a painter had made him throw up a well paid position on the New York Journal.

Casey had been sent by a friend to study art in France, but gradually the allowance from America was so reduced, that he could hardly pay for board and lodging. He had been living for a long while in Giverny, and although by then thoroughly fed up with the place, was unable to leave until he had settled up his debts. I always think of Casey as one of the most temperamental Irishmen I have known, a strange mixture of extreme bohemianism and practicality. Adversity could never dampen his optimism and he would spend his last cent with as much assurance as if he had a million in reserve.

Despite his apparent poverty and the fact that strong drink would often get the better of him, Casey never lost control of himself. After a drinking bout, which would sometimes extend over several days and nights, he would emerge serenely smiling, well groomed and faultlessly attired. Unlike most Bohemians, he kept faith with his creditors, and, whenever in funds, scrupulously paid back his borrowings.

During his short sojourn in Paris, Casey had acquired a French wife—Berthe, a tall, buxom, beautiful, brown-eyed Parisienne, and the mildest tempered Frenchwoman I ever met. Her devotion to John Joseph Aloysius Casey was complete and boundless. His every whim was law to her and her gentle humoring and tactful maneuvering with her often trying lord and master were worthy of all admiration. However obstreperous he might be after one of his drinking bouts Berthe could always manage him, coax and soothe him, take his clothes off and put him to bed like a naughty little boy.

But Berthe was more than merely a motherly wife to Jack Casey. She would also act as his saleswoman, going in to Paris to peddle his comic sketches, for he was a very clever pen-and-ink artist.

After various Casey drawings, thanks to Mme. Berthe's efforts, had been published in Parisian periodicals, a certain demand for his work arose and he was able to earn enough to leave Giverny and move over to Vernon, where he and his wife settled down at the Hotel Soléil d'Or. Our table was enlivened by Jack's gaiety and endless fund of stories. But the loser by this new state of things was poor Henri, the coachman, who would now search in vain for anything left over in our wine bottles. With Casey about, there was no danger of any unclaimed liquor.

Unfortunately, improved finances did not solve the difficulties of the Casey menage, for Jack's extra earnings would be invested in the flowing bowl, and it was not long before he found himself in the same position at Vernon as



### GLORIA IN EXCELSIS

*Drawn to its magnet like a thread of fire  
Unswerving, earth-free, urgent to its goal,  
This song of glory flames in pure desire  
From some mysterious crucible of soul.  
This adoration rich with ageless voice  
Defies in shining tone the clash of creed.  
It is enough; in unison rejoice;  
The deed alone defies the spirit's need.*

*What other speech than music could achieve  
This supplication, answer, radiance, peace,  
Humility that yields and yet excels?  
They who sing praise by that same tongue believe—  
Not that in worship God requires increase,  
But that we need deliverance from ourselves.*



### THE SOIL OF PLENITUDE

*Bach was the earth of song—the merest seed  
That fell by chance into that fertile ground  
Became a tree of music, branched and freed,  
Lyric with leaves and rising flower-crowned.  
Bach was the wide dark soil of plenitude;  
In him unfolded utterance, strong and warm.  
The simplest theme he nurtured was imbued  
With natural growth, development and form.*

*O vast and fruitful spirit! would that we,  
The least of us to whom one gift is given,  
Could live with such devotion as to be  
The unremitting servitors of heaven!  
Creation has its own inherent power;  
It seeks the soil in which to root and flower*



### CHORALE PRELUDE

*What golden water bubbling from its source  
Into the open acres of the sun  
Ever came tumbling brighter on its course  
Than this clear music rippling on the run.  
In outline shining as a Grecian frieze  
Or like a life-length clipped from some great whole  
It comes forth singing with delight and ease  
The unconditioned music of the soul.*

*There seems no marked beginning, growth and end,  
It is already at the highest place  
When poured full-voiced and perfect at the start;  
And when the rhythmic lines of cadence lend  
A draught of silence for a little space  
The song goes on forever in the heart.*

—DORA HAGEMEYER.



he had been at Giverny.

That summer my knowledge of boxing again proved a useful asset. While on a visit at Giverny, I saw some American boys sparring with the large ten-ounce boxing gloves, all of them obviously beginners. It had been a long time since I had boxed and I was itching for a bout. So when Rudy de Wardener, a tall, rangy chap, asked whether I would care to try them out, I accepted eagerly. Though very much out of practice, my superior science proved too much for my adversary, which he readily acknowledged, and in a short while I found myself popular and besieged with requests to show the young boxing enthusiasts "how it was done."

The keenest of the lot was Arthur Frost. Later I found out he was harboring a secret grudge against a member of his family, who never failed to give him a drubbing every time they boxed together. His dream was to learn enough in secret so as to be able to turn the tables on his boxing relative. He would come over to Vernon in the evening and we would spar together.

I soon found another pupil in M. Espagnon's assistant chef, a large, raw-boned Normandy boy. He and Arthur would match each other—and how they would pound away!—the young cook's sabots falling off his feet every other moment. As the gloves were soft as pillows, no harm ever resulted.

Arthur Frost would often stay over night at Vernon and we soon became fast friends. He had a large studio in Paris, in the Rue Delambre (Montparnasse), in which he worked only occasionally, spending his morning at Matisse's life classes, where he functioned as "Massier" (Monitor), while he lived with his family in their apartment near the Invalides. Having heard that I would be looking out for a studio on my return to Paris, Arthur Frost suggested that I move into his studio and share it with him, in return for which I was to give him lessons in boxing. Nothing could have been more welcome. The arrangement suited me both financially and physically, so to speak, and was an ideal solution of the winter's problems.

Late in August I ran into Paris, with the intention of making a short stay, as I wanted to visit some picture exhibitions and also replenish my painting material. I had hardly arrived, when I met a painter from New York who imparted the sad news of the passing of my dear friend and master, Louis Loeb. It was an overwhelming shock to me. I had received a very nice note from him in Venice, without any intimation of ill health.

During his student days in Paris, Loeb had been known as "the Prince," and no man ever had a better claim to his nickname. When still a very young man he had attained success and was on the road to greater things. American art societies had offered him all the honors and prizes they could bestow, but despite these tributes, he remained modest and unspoiled. He was only 44 when he passed away, leaving the world much richer by his generous though all too brief existence.

Although many of the important collections and museums in America possess works by Louis Loeb, Cleveland, his birthplace, was for a long time without an example of his art. But recently, thanks to the insistence of his friends and admirers, the Art Museum has acquired a very beautiful Loeb portrait.

I was so afflicted by the sad news, that I cut short my visit to Paris and returned the same evening to the cool peace of Vernon and the shady banks of the Seine.

September and October, contrary to the general weather rule of the region, were dry and sunny. Autumn tints were creeping imperceptibly into the landscape. Unlike the flaming, brilliant hues of our autumn foliage in America, the coloring here was discreet in its transition from summer to fall—delicate tints of violet, burnt orange, rose, and pale yellow, like an old and well-worn Paisley shawl.

(To Be Continued)





MARIAN DAVIES

Marian Davies, cellist, remembered for her beauty as well as for her beautiful playing, will be back in the cello section of the Bach Orchestra, and appear as soloist in the Friday program. Miss Davies comes from Houston, Texas, where for the last two years she has been first cellist of the orchestra under Efrem Kurtz.

A pupil of Feuermann and Piatigorsky, whose assistant she became during her last two years at Curtis Institute, she was first cellist of the Kansas City Symphony until Efrem Kurtz accepted the Houston post, when she went on to Texas to fill the first chair there under the great conductor.

## FESTIVAL ORCHESTRA

Violins: Nannette Levi, principal, Eugenia Fichtenova, Barbara Lull, Joan Goddard, Jules Salkin, Janice Carlender, Marilyn Ingle, Jonas Newman, Gloria Panieucci, Ralph Pfister, Jean Rupp, Maurice Sklar, Rose Watkins, and Barbara Woodard.

Violas: Samuel Singer, principal, Rubin Decker, Carroll Ailman, Walter Dahlin, and Elizabeth Bell. Violoncellos: William Harry, principal, Marian Davies, Jean Fulkerson, and Jean McGuire.

Contrabasses: Ronald Gerst, principal, and Suzanne Ailman. Flutes: Floyd Stancliff and Julia Haug.

Oboes: Laila Storch, principal, Donald Leake, and Beth Child. Clarinets: Franklin Sabin, principal, and Richard Lessing.

Clarinets: Franklin Sabin, principal, and Richard Lessing.

Horns: Willard Cully, principal, and Alan Robinson.

Trumpets: Gabriel Bartold, principal, Richard C. Smith, and Eugene Lancelles.

Bassoons: William Watilo, principal, and George Croy.

Tympani: Peggy Cunningham.

Continuo: Charles Fulkerson.

Heralding trombones: Gordon Stewart, Donald Stewart, Alan Stewart, and Donald Keith.

## KAY FESSENDEN

A newcomer to the Festival is Kay Fessenden, contralto, who will sing in the Chorus in the B minor Mass, and appear as soloist in the Trio from Cantata 116 on the Friday program.

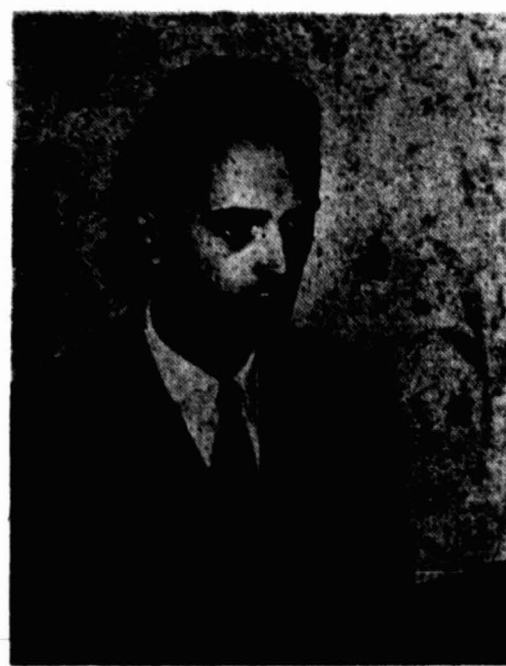
For several years Kay Fessenden has been a part of the oratorio singing in the Los Angeles area. She was soloist for John Smallman in the B minor Mass and in several of the cantatas. She has appeared as soloist in all the traditional oratorios such as The Messiah, etc., as well as some of the modern works. She sang the contralto role in the Beethoven Ninth Symphony, conducted by Alfred Wallenstein in the Shrine Auditorium this spring. Her husband, Wilburn Fessenden, a bass, will also sing in the Bach Festival Chorus.

## RUBIN DECKER

Once again sitting in the viola section of the Bach Orchestra is Rubin Decker, whose excellent playing in the Festival a few years ago is a still fresh and glowing memory. Mr. Decker will appear as soloist with Samuel Singer in the Brandenburg No. 6 Concerto for two violas and orchestra on the Thursday program.

Rubin Decker had his early training in Cleveland, Ohio. He was three years with the Indianapolis Symphony and toured with the All-American Youth Orchestra under Stokowski. In 1941 and 1942 he was a member of the Werner Janssen Symphony of Los Angeles, playing in the Carmel Bach Festival that summer. In 1945, after war service as radio operator and gunner, he went under contract to Universal Pictures as a recording artist, transferring to MGM in 1947. In 1948 he went east to study composition with Paul Hindemith at Yale, giving a number of concerts while there.

Welcome back, Rubin Decker!



CHARLES FULKERSON

For several years Charles Fulkerson has been associated with the Carmel Bach Festival, as a soloist, as a member of the Chorus, or as an expert pinch-hitter for whatever had to be done, from taking over a section rehearsal of the Chorus to rehearsing the second violins of the orchestra or dashing to meet the Daylight to pick up a late participant.

The Twelfth Festival will introduce Charles Fulkerson as a soloist in two programs: he will appear jointly with Floyd Stancliff on Friday evening, in the Sonata

in B minor for Flute and Piano, and with Schapiro, Linsley and Hokanson in the Concerto for four Pianos on Friday.

In addition, Mr. Fulkerson is taking over the responsible role of the "Continue" at the piano in the orchestra, a place which up to now Ralph Linsley has filled.

Charles Fulkerson has his M. L. from the University of Southern California, and with his wife, Jean Crouch Fulkerson, will shortly be departing for Columbia University where the two musicians, consecrated to Bach and all music, are going to continue their studies, on leave from Humboldt State College where Charles has been assistant professor in the music department for several years.

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**LAILA STORCH**

Master of the hauntingly lovely reed instrument, the oboe, is Laila Storch, a newcomer to the Festival, playing first oboe and appearing as soloist. Laila Storch is another of the gifted Californians who has made music her career. She studied oboe with Julius Shan- is of the San Francisco Symphony, going to Curtis Institute, Philadelphia, on a scholarship, studying there with the renowned Marcel Tabuteau. She was the first girl to graduate from that famous institution as an oboist.

Following the completion of her work at Curtis she played with the National Symphony Orchestra at Washington, D. C., then three spring seasons on tour with the North Carolina Symphony, and two seasons under Efrem Kurtz in the Kansas City Symphony.

Since 1948 she has been first oboe of the Houston Symphony, where Efrem Kurtz is now conductor. She played three seasons in the Bethlehem, Pennsylvania, Bach Festival Orchestra, and now with the Carmel Bach Festival!

Laila Storch spent the summer of 1948 in France, where she made research for the cane used in making oboe reeds. While there she had an instrument specially made for her at the famous Loree Company in Paris and it is this oboe which Bach Festival listeners will hear on Tuesday night in the Oboe-Violin Concerto.

**CHICAGO BY AIR**

Mrs. Carol Phillips went up to San Francisco Monday to board a plane in Oakland Monday night for the flight to Chicago, where she will spend a two-week vacation.

**JULIA HAUG**

Playing that classic instrument of fable and story, the sweet-toned flute, comes Julia Haug from San Francisco; daughter of the well-known Julius Haug, violinist of the San Francisco Symphony. Julia Haug might well be said to have been "brought up" in the San Francisco Symphony, for her mother, Alma Haug, is its expert librarian, and her brother, Edward Haug, is one of the trumpeters.

Julia Haug began with the solid ground work of piano study, starting the flute at the age of 12 under Henry Woempner. She has been a member of various chamber groups in San Francisco and also in Philadelphia. She appeared as soloist in the San Francisco Chamber Orchestra under Nicholas Goldschmidt, with the University of California Symphony under Albert Elkus, and has recently won honors in a joint recital with Nina Dunkel, harpist.

**EUGENIA FICHTEHOVA**

Eugenia Fichtenova, a distinguished violinist from Czechoslovakia, will be heard for the first time in the Bach Festival this season. Modestly sitting in the orchestra along with others who are soloists in their turn, Miss Fichtenova will first be heard in the opening, Monday night concert, teamed with Nannette Levi, concert mistress and soloist, in the Bach "Double." To hear these two brilliant, superb fiddlers in Bach's well-known Concerto will be twice thrilling. Miss Fichtenova will also be heard in the Vivaldi Concerto for four Violins on Thursday night and in a Bach Prelude and Fugue for Violin unaccompanied on Friday night.

She studied with the eminent Sevcik in Prague, the great pedagogue being so impressed by her talents that he presented her with a 130-year-old Dalaglio violin after her performance of the Paganini Concerto, declaring her playing "A gift of God."

Concerts in Warsaw, Leipzig,

**KATHERINE HILGENBERG IN FIRST APPEARANCE HERE**

One of the new delights of the Festival will be the introduction of Katherine Hilgenberg, whose "luscious" contralto voice is, according to report, startling in its beauty and warmth. Miss Hilgenberg is to sing the "Laudamus Te" of the B minor Mass, a small solo spot which has in former years been shared by the now-famous Claramae Turner, and several others.

Katherine Hilgenberg was chosen as soloist for the distinguished production of Honegger's "King David," and is among the featured artists announced for the Hollywood Bowl this summer.

Berlin, Milan, Belgrad, Amsterdam, Brussels and Paris followed, the young artist hailed as having "interpretative powers of the highest order making this one of the most outstanding performances not only of this series but of the entire season." (Lidove Noviny, Prague.)

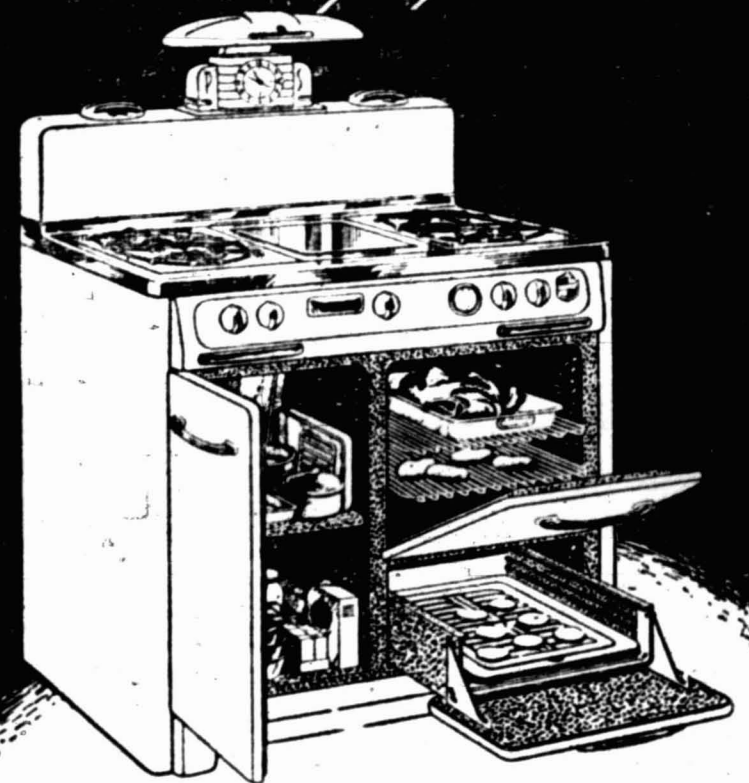
Since her arrival in the United States a few years ago, Eugenie Fichtenova has repeated her European successes, a typical comment being that of Edward Barry of the Chicago Tribune, "She is a musician possessed of verve, imagination and great technical resource. Those potent tone colorings and those headlong rhythmic effects were kept within bounds by an excellent artistic intelligence."

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## Samuel Singer Will Play Sixth Brandenburg

Samuel Singer for the third time will head the viola section of the orchestra, and take solo position with Rubin Decker in the Sixth Brandenburg Concerto on the Thursday program.

A graduate of Curtis Institute in Philadelphia, Samuel Singer played four years in the Philadelphia Symphony Orchestra under such conductors as Leopold Stokowski, Artur Toscanini, Bruno Walter, Sir Thomas Beecham, Pierre Monteux, and many others as they mounted the podium as guest conductors. He also played in the Pittsburgh Symphony under Fritz Reiner; he toured South America with the All-American Youth Orchestra under Stokowski, and in Los Angeles for a Bach Festival under Otto Klemperer and with the Werner Janssen Symphony, and the Los Angeles Philharmonic.

Samuel Singer was recently featured in the Ojai Festival, and in La Jolla. Preferring to free lance rather than be tied to a single orchestra, he has played frequently in the studios, playing in such pictures as Best Years of Our Lives, The Yearling, Razor's Edge, Forever Amber, Joan of Arc and many others.

His expert playing in the Bach Festival is a vital factor in the excellence of the orchestra.

### BARBARA LULL

The Concerto for four Violins and Orchestra by Vivaldi, scheduled for the Thursday program, introduces another California violinist to the Bach Festival in the person of the gifted Barbara Lull. She will play the rarely heard Vivaldi with Nannette Levi, Eugenie Fichtenova and Joan Goddard, and sit in the first violin section of the orchestra on other nights.

Auditioned by both Maud Powell and the fabled Ysaye, Barbara Lull went at the age of 15 to New York to study with the famous Leopold Auer. She studied with him and then with Alexander Bloch for three years, completing her studies in London, where she made her debut at the age of 18 in Wigmore Hall, with such success that the concert of the young Californian was repeated in Albert Hall. Later she played in Holland and Germany, returning to New York for her American debut in 1925. Since then her New York recitals have been an annual event, and she has appeared as soloist with such Symphony Orchestras as the Cleveland, St. Louis, Portland, and others.

Impressive press comments like the following make one look forward with keen interest to hearing Barbara Lull with her distinguished team mates on the Thursday program. "She not only possesses a sound and fluent technical foundation but she has also the music temperament so necessary for its expression." (New York Times.) "She was born with that real talent for music that feeling for rhythm and melody, which ought to be, but is not, found in every recital giver. The girl has boundless technical resource-thrills that are fleet and sweet, harmonics of purest pitch and timber. In a word, all the gifts to endow a genuine violin temperament." (Herman Devries, Chicago American.)

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### GABRIEL BARTOLD

Gabriel Bartold, trumpeter, on the coast from his first chair in the Kansas City Orchestra, will again be trumpet principal in the Bach Festival Orchestra. Such singers as Elizabeth Rethberg,

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Entertainment committee: Noel Sullivan, Mrs. Nelly Montague and Mrs. Richard Lofton.

Publicity: Wilma Cook, Ted Du-rein, Carolyn Elstob, Dora Hagemeyer, Nelly Montague, and Mary Louise Schneeberger.

Rose Bampton, Charles Kullman and Alice Mock have sung to Mr. Bartold's trumpet obligatos.



### FLOYD STANCLIFF

Floyd Stancliff, flute principal and soloist, has had most interesting experiences since playing in

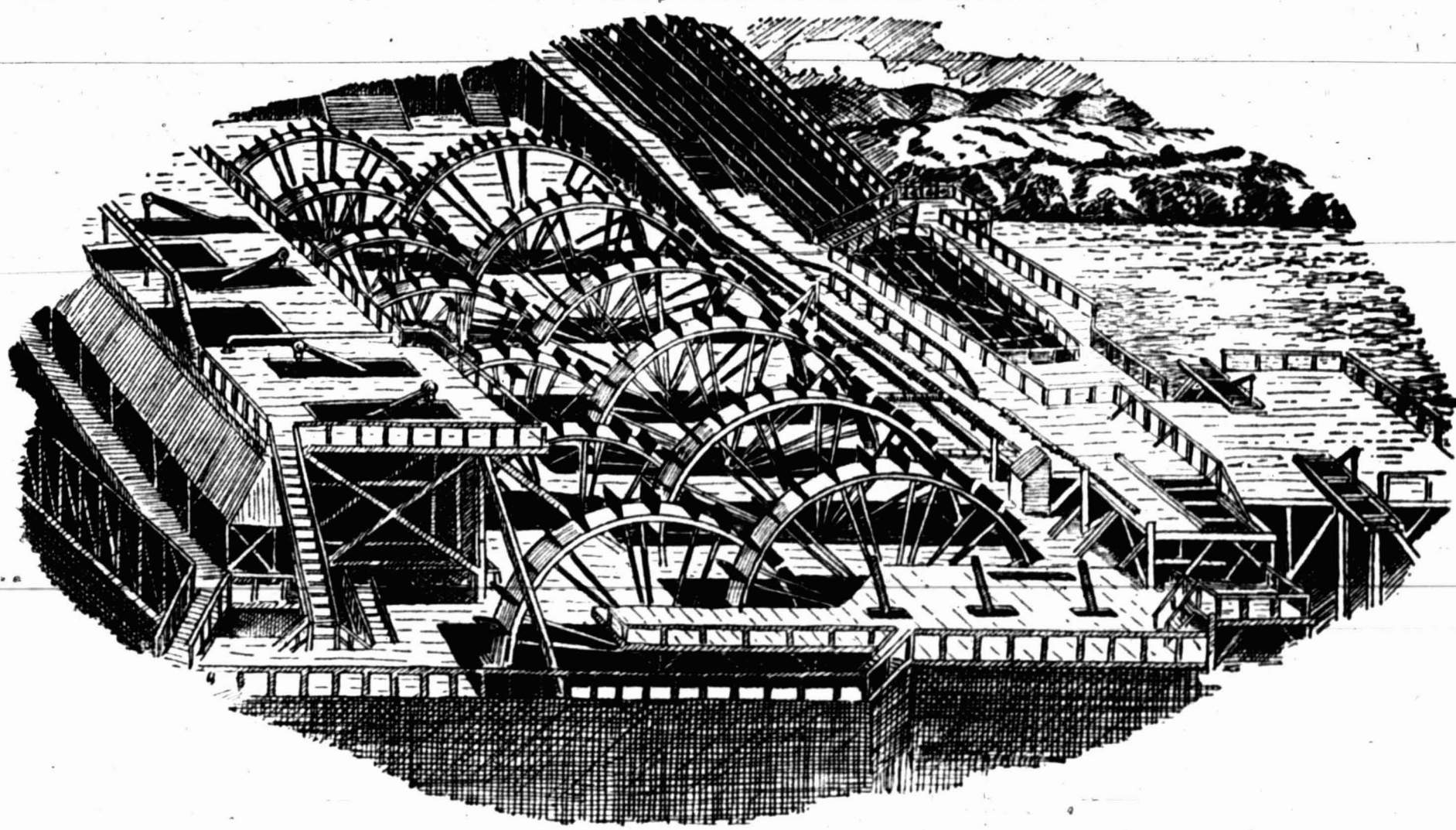
the Bach Festival last year. He toured with the glamorous Metropolitan Opera singer, Patrice Munsel, playing flute obligato, and was appointed to the faculty of the Academy of the West at Santa Barbara this summer. He has played extensively throughout the southern area of the state, where he makes his home.

On the Friday program, Floyd Stancliff will be heard with Charles Fulkerson in a sonata for flute and piano.

### WILLIAM HARRY

William Harry has become the first cellist of the New Orleans Symphony since the last Bach Festival. He returns to his first chair in the Bach Festival Orchestra, and to the delight of his many friends will be heard in the Vivaldi Cello Concerto in the Tuesday program.

For four years William Harry was a scholarship student at the Manees Music School in New York. He has played solo concerts and in chamber music recitals.



# A ROYAL WATER WORKS

This is a picture of the Marly Pumping Station on the Seine River in France built by King Louis XIV to supply water to the grounds, fountains, and buildings of his magnificent Palace of Versailles. Its construction was begun in 1664.

As shown in the drawing (which was made from a copy of an old French drawing), huge wooden water wheels, six feet wide with a diameter of thirty feet, were used for power. The mechanism operated two hundred pumps, made of cast iron barrels with brass rods, and these pumps delivered 3,200 cubic meters of water daily. Fifteen miles of cast iron pipe carried the water to the fountains, grounds, and buildings of the great palace and much of this pipe is still in use today

after nearly three hundred years of service.

The construction of Versailles went on through the reigns of three successive kings, and Louis XIV was on the throne for seventy-two years. Its cost is estimated at approximately \$100,000,000, a high figure when you consider that it was built during a period when wages were exceedingly low. For example, at that time carpenters received 1.2 francs a day; stone masons, 1 franc. A gold franc was worth a little less than 20 cents.

As with all things in this modern world, water systems have developed and improved greatly since the Marly Pumping Station was built back in the 1600's.



## California Water & Telephone Company



## Henry Kersh To Dance Here In Recital

Under the auspices of the Carl Cherry Foundation, Henry Kersh, solo creative dancer, will give a concert at the Forest Theater Sunday, July 17, at 8:30 p. m. Mr. Kersh came to Carmel recently from the Ojai Valley where he has been studying for the last five years the theater techniques of Michael Chekhov under Ronald Bennett of the Ojai Players.

His formal dance training has been under Mme. Kedrina of Santa Barbara and more recently with Carmelita Maracci, who is considered the foremost ballet teacher in the country and a dancer of great distinction.

Although Kersh has had thorough school in both the ballet and modern dance his own work falls somewhere between the two in a style of his own. He is a "creative" dancer in that he creates as he dances and does not rely on set choreography. After determining a certain style or "key" to each piece of music he spontaneously creates the form during the performance. This is a realization in dance of Chekhov's dream of a theater of improvisation.

The program includes a selection of music that is an innovation in itself for a dance concert. Mahler's Songs of a Wayfarer, Bach's Air for the G String, the Second Movement from Debussy's Quartet, and the Third Movement from Brahms' Third Symphony are but a few.

All music is recorded and the utmost care has been taken to avoid any disturbing record surface noises. Sound equipment valued at \$2,000 has been obtained through J. Meagher of Monterey in order to give the best possible

reproduction. Also special lighting equipment has been shipped from San Francisco to light the beautiful setting of the Forest Theater.

### MAX HAGEMEYER HERE

Max Hagemeyer and his wife have arrived in Carmel to spend the summer before Max takes up his new duties next fall as the music instructor at the Sonora High School. He was formerly an instructor in the Auburn Schools. Sonora is also the home of Max' one-time music teacher at Sunset School, Mrs. William Gagen, the former Madeline Curry, who is well remembered here for her excellent work in the music department of the school.

## Kathie von Meier Is Awarded \$300 Elks' Scholarship

Miss Kathie J. von Meier, it was announced Tuesday, has been awarded a \$300 college scholarship in the girls' division of the Elks National Foundation's annual Most Valuable Student Program. The award was one of 49 made by the foundation, the order's permanent trust fund dedicated to charitable, benevolent and educational purposes.

Kathie, an outstanding graduate of this year's class at Carmel High School, is the daughter of Mrs. Julian von Meier.

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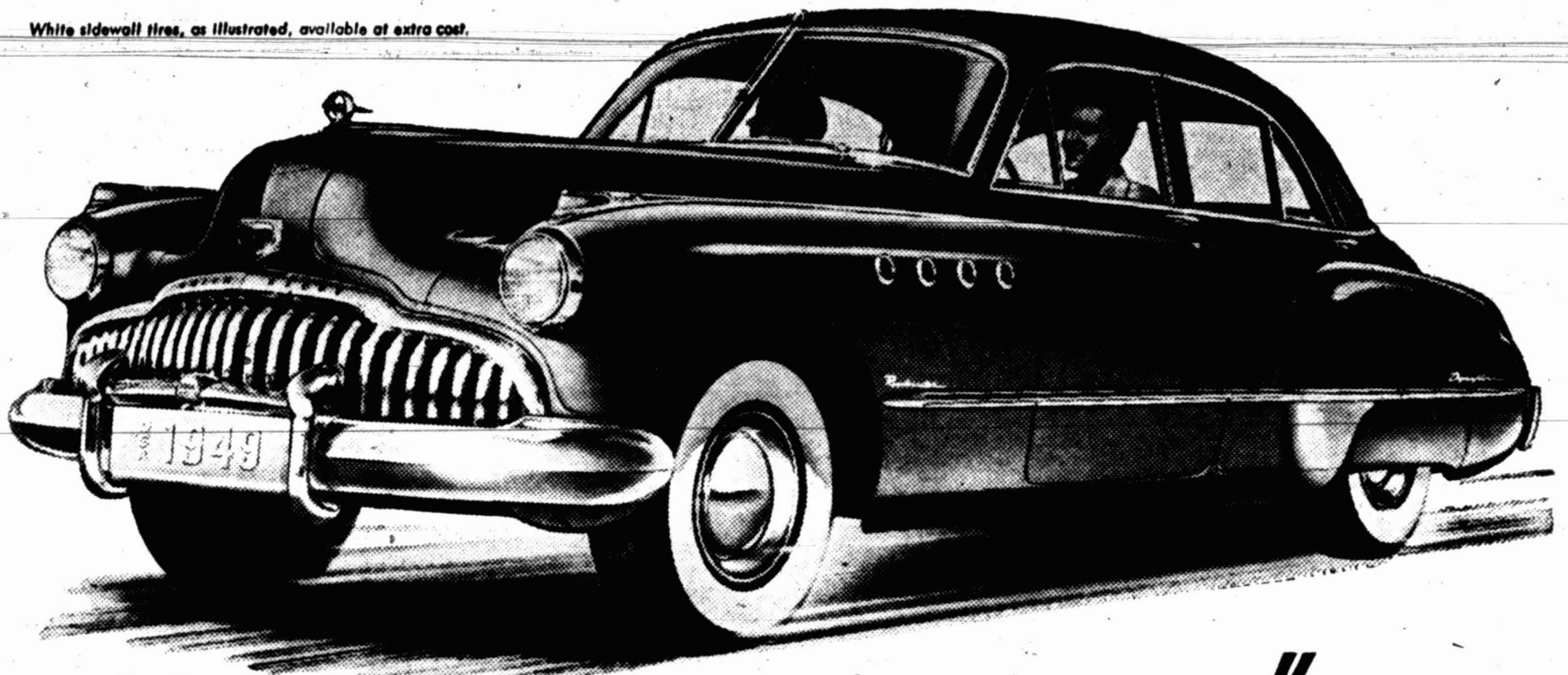
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## "Sing, O Sing Again, . . ."

(Continued from Page Fourteen)  
quality of welcome which Aspen extended to its visitors.

In all of these undertakings credit should be given to a large group of people, some of whom never reveal themselves. I feel, however, that Mr. Walter Paepcke, vice-president of the Goethe Centennial Foundation, and Mrs. John Spachner, chairman, music committee, both of Chicago, had very much to do with bringing the Festival at Aspen into being. Congratulations and lasting gratitude are, in consequence, their due.

The Convocations and Concerts were all held in an amphitheater situated within easy walking distance of the hotel. It was built during the last months at a cost of some fifty thousand dollars and easily accommodates two thousand people. The comfortably cushioned seats or benches were protected from wind and rain by a canvas tent, the side flaps of which were of a red brick color, and the introduction of this unexpected note creates a striking frame through which to glimpse the green forest and snow-capped hills. A V-shaped stage with walls of plywood projects itself into the auditorium, and considering the experimental element involved, the acoustical results were highly satisfactory.

For several days of the Festival visitors foregathered at the auditorium, morning, afternoon and evening, but on some days there was only one attraction, guests thereby having time to explore the surrounding country. An ascent of three thousand feet in the "chairlift" which had been especially built for skiers was one of the many thrilling possibilities with which to fill a few hours of leisure.

The musical part of the Festival as represented by programs and artists left nothing to desire. Wherever it was possible to trace a relationship between Goethe and a musical composition, that work was given. Dimitri Mitropoulos, the electrifying conductor of the Minneapolis Symphony Orchestra, with the cooperation of his men regaled us with the symphonic compositions from the pens of Wagner, Liszt and Belioz that had been inspired by the drama of Faust. Bach, Mozart, Beethoven and especially Mendelssohn, whom Goethe had admired in particular, were performed in his memory, and as a tone picture of the country familiar to the great nature lover Schumann's Rhenish Symphony was given, though interrupted after the second movement by a cloudburst, the like of which could not be remembered even by the oldest residents of Aspen. Incidentally, after the skies cleared the program was resumed by the interpid players.

It made me proud to note that most of the soloists assembled for

the Festival had appeared in Carmel: Erica Morini and Nathan Milstein, violinists; Gregor Piatigorsky, cellist; Artur Schnabel, pianist; and Dorothy Maynor, soprano. In inviting her the committee felt that not only were they acknowledging her peerlessness among American-born singers, but also they were paying a special compliment to Albert Schweitzer, who might have been regarded as the guest of honor on this occasion and is a man who, having renounced careers and distinctions in any of the European centers of culture, had chosen to devote his life to the alleviation of physical suffering in the heart of Africa. Herta Glaz, Viennese contralto of opera and concert fame, delighted her audiences with musical settings of the Goethe poems by Schubert, Brahms and Wolf, and her programs were shared by Jerome Hines, the youthful California basso whose promise and gifts in the world of vocalists are already definitely established. Richard Dyer-Bennett, who has a school in Aspen, gave an enchanting recital with lute accompaniment of folk songs which he has discovered from a treasure-house inaccessible to most of his colleagues.

Scholars, including Albert Schweitzer, had accepted invitations to Aspen from all over the world, and to give even the briefest account of the papers they read would require many paragraphs. Borgese and Gianturco from Italy, Ortega from Spain, Canu from France, Stephen Spender from England gave us the benefit of their learning in the exploration of fields of thought which had contributed to the enlightenment of the eighteenth century and the world of Goethe. Ph. D.s from Amsterdam, Oslo, Toronto, Bonn, Madras and Jerusalem traced the influences of Goethe in the literatures of their respective countries. Dr. Simon, the philologist from Israel, arrived in Aspen Thursday, having actually lectured in the University of Jerusalem the previous Monday!

Of all the papers read the one which was most enthralling and comprehensive to me was Thornton Wilder's. Everyone familiar with "The Bridge of San Luis Rey" should not be surprised to discover the spiritual kinship that exists between him and the master of Weimar, but it was heart-warmingly rewarding to find in this galaxy of erudites from all over the world that this great creative artist and native-born American had perhaps the most extend-

ed view of the Goethe genius as it affects our life today.

The final paper read at the conclusion of the first series was by Albert Schweitzer, whose presence in Aspen had undoubtedly induced many to make the pilgrimage. A vigorous man in his seventies, he possesses disarming simplicity and directness. What greater tribute could be paid to Goethe than the acknowledgement of Schweitzer that he has been his master? Chancellor Robert M. Hutchins, of the University of Chicago, flew to Aspen to preside when Albert Schweitzer spoke, but with superb tact his words were very brief, realizing that no introduction was necessary.

Preoccupation with religious belief seemed to me almost to dominate the Convocations. Each one of the scholars touched on it to some extent, and those in the au-

dience who asked questions were far less interested in Goethe's view of politics, aesthetics or science than in trying to discover what he believed of the relations between God and man. Albert Schweitzer had much to say about this, his own faith and vocation in life enabling him to place a sure emphasis on many of Goethe's recorded statements. No one, however, was inclined to dispute with him. His life bore testimony to what he believed, and for him Goethe had lit the way. "Light," though he did not mention it, might have been said to be the keynote of his dissertation, and the "more light" for which the dying Goethe asked was fully implied as the objective of Albert Schweitzer's search.

Heretofore my knowledge of Goethe has been microscopic, and even after listening during this

past week to the sages who have made a study of him their life work, my ignorance is still abysmal. The whole experience, however—with its fleeting immersion in the worlds of music, poetry, philosophy and, above all, the art of living—as I reviewed it, walking away from the amphitheater for a last time under the starlit Colorado skies, brought back to my mind an immortal and nostalgic verse of Shelley. It is my greeting to Aspen:

"Sing, O sing again, sing again.  
Though the sound o'erpowers, sing again,

Revealing a tone of some world,  
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And next year there is a possibility that the Bicentennial of the death of Johann Sebastian Bach may be celebrated in Aspen!



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## Pine Needles

### Schweningers on Honeymoon

The wedding of Carol Yerkes and Ernest Schweninger, two popular Carmel residents, took place on July 5 in a quiet church ceremony in Reno, Nevada. The Schweningers are now at Lake Tahoe and will spend the summer at Gold Lake before returning to Carmel, where they will continue to live.

The bride is the daughter of Mrs. Louise B. Schroeder and has lived here for some ten years, having come to Carmel from New York to join her mother, who has been a local resident for almost 25 years.

To mention "Ernie" is to start relating the history of Carmel, since his parents were pioneer residents here. As a real estate agent he has been instrumental in the development of several tracts in this area. The roster of original Abalone League players would not, of course, be complete without his name, and if one delves a little deeper, he will find that Ernie was a second to Harry Leon Wilson in the famous duel with Theodore Criley.

### Sierra Holiday

Helen, Rod and young Nickie Wilson are back from a week's vacation at Bucks Lake Lodge in the High Sierra, the three of them looking tanned and healthy and making everyone envious. Helen says they had a wonderful time, but she feels as though she'd been away from Carmel for years and is sooo glad to be back.

### American Legion

The first joint installation of officers of the American Legion, Carmel Post 512, and the Legion Auxiliary of Post 512, was held at the Legion Hall Monday night. An installation team from Monterey County Voiture 621 of Forty and Eight, under the command of William A. Irvine, past commander of

Monterey Post 41, conducted the ceremony.

The new officers taking posts were James M. Kelsey, commander; John S. Chitwood, first vice commander; Norman C. Winslow, second vice commander; Jack Marsh Laughlin, adjutant; Svend Andersen, finance officer; the Reverend Alfred B. Secombe, chaplain; Robert H. Shirley, sergeant-at-arms, and Williams S. Judson, historian. For the executive committee, Gordon Campbell, past commander, Frank Putnam, R. K. Turner, George Knapp and Robert

L. Little.

Immediately following this ceremony, officers of the Thirteenth District, American Legion Auxiliary, installed the new officers of the Carmel Auxiliary for the coming fiscal year, with Mrs. John C. Giles taking office as Auxiliary president.

### Pebble Beach Activities

Mr. and Mrs. Edward J. Tobin of San Mateo have arrived to spend the month at Del Monte Lodge . . . the Harry Hunts were hosts last week to the Eric Ped-

leys of San Francisco . . . Mr. and Mrs. Benjamin F. Dillingham of Honolulu and Mr. and Mrs. Adolphus Andrews, Jr., of San Francisco, spent the weekend here and were entertained at a barbecue at the Morses' River Ranch in Carmel Valley . . . The Turner McBaines of San Francisco spent a few days at the Cypress Point Club, as did Mr. and Mrs. Richard Heimann of Hillsborough.

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# Pine Needles

## Jackie Work Engaged

A surprise for their friends was the announcement made Wednesday by Mr. and Mrs. Thomas A. Work, Jr., of the engagement of their daughter, Jacqueline, to Lieutenant Commander, Robert C. Olson, USN. The news was given out at a luncheon given at the Works' Pebble Beach home for a few of Jackie's intimate friends.

The bride-elect, who plans a September wedding, attended Dominican Convent, Anna Head School in Berkeley, and has recently completed her freshman year at the University of California, where she is affiliated with Alpha Chi Omega sorority.

Her paternal grandfather is Thomas A. Work, Sr., and she is the granddaughter of the late Mrs. Aston Perkes of Berkeley; she has a younger sister, Donna. She is the niece of Mr. and Mrs. C. S. George and Mr. and Mrs. Charles A. Perkes of Berkeley; Mr. and Mrs. Leonard Kirby (Betty Work) of Pebble Beach; Mr. and Mrs. Stuart Work of Carmel; and Mr. and Mrs. Frank Work of Monterey.

Her fiancé, who is stationed at Del Monte Naval School, is the son of Mr. and Mrs. Louis F. Olson of Chippewa Falls, Wisconsin, and has one brother, John. A graduate of Stout Institute at Monomonic, Wisconsin, he took his flight training at Pensacola. He served in the Pacific during the war and has only recently returned from duty in China.

## Peninsula Pets Benefit

The Carmel Woman's Club House will be open next Tuesday for a card party in benefit of Peninsula Pets, an organization devoted to the welfare of animals. There will be door prizes and refreshments. Table reservations for the affair, which begins at 2:30 p. m., may be made by calling Carmel 315-J.

## Niece Visits

Mrs. Lois Dunham has had a strenuous week trying to keep up with the social activities of her two attractive guests from Oakland, her niece, Paula Ann Dealey, and Shirley Peters. Since their arrival on Monday evening, the company of the young ladies has been in constant demand by the local lotharios.

## Houseful for Boices

Guests of Margot Boice at the Carmel Highlands home of her parents, Mr. and Mrs. F. Garner Boice, are Diane Daves and Barbara Hanes, both of Glendale. The girls are Chi Omega sorority sisters of Margot at the University of California at Los Angeles.

The visitors came up from Southern California last weekend and are spending a few days enjoying the local sights before they and Margot travel to the Bay Area to call on some other classmates and have a modest fling in San Francisco.

## Boston Sojourn

Mrs. E. D. Goodrich of Pebble Beach is in Boston to spend a month with her mother, Mrs. H. G. Donham. En route Mrs. Goodrich spent a few days in New York where she visited with Mrs. Vera Shephard and her daughter, Pat, who are on their way to Europe. Mrs. Helene Callan has joined the Shephard family for the trip but will only remain for about three weeks, whereas the Shephards plan to tour the Scandinavian countries. Gerry Shephard is already in Europe, having sailed from New York some time ago.

## Entertains Visitors

Frank Van Bergen recently entertained at dinner Mr. and Mrs. Albert S. Brown of Glendale and Mrs. Louise Bentley, all former Chicagoans. Mr. and Mrs. Brown are the house guests of Mrs. Bentley at her Half Moon House on Carmel Hills Drive.

Mrs. Bentley has come from her home in Brentwood, Los Angeles, to devote her time to poetry writing, oriental art and architectural interests, as she has done in previous years of long residence in Carmel.

## Oceana Visitors

Ella Young, Irish scholar and poetess, came up from Oceana with Gavin Arthur last weekend for a brief visit at the home of Mrs. Marie Short. Friends who saw her report that her 81 years have not dulled in the least her ready wit and charming personality. It was Ella Young who once said of Mabel Luhan, "Of course Mabel was once a Roman senator; I see her quite well, with that ruthlessness, that invincible swing of her toga!"

## Preview of Lodge

Members of the press and representatives of various hotels were given a preview yesterday of the new facilities at Del Monte Lodge. The group of guests were conducted on a tour of the new units and served cocktails in one of the new suites.

## Conference Delegates

Three members of the Youth Fellowship of All Saints' Episcopal Church returned Wednesday after a week at the Episcopal Youth Conference Camp at El Ranch del Obispo at Healdsburg. The delegates who participated in the conference were Sally Holt, Evelyn Lee and Sally Reichard.

## Family Reunion

Members of the Comstock family held a reunion at the home of the George Seidenecks in Carmel Valley last weekend. Judge and Mrs. Hillyard Comstock of Santa Rosa were here with their daughter, Martha, who brought along a sorority sister from U. C. The Hugh Comstocks and the Matth-

ew Winfields all went up from Carmel to join in the gathering.

Gardener — Horticulturist — Writer (amateur) desires part or full-time work at residence or institution where small area can be devoted to experiment. Requires modest single living quarters, negligible wage. Accustomed to strenuous work. Correspondence invited. G. Kilgore, 1476 California street, San Francisco, Calif.



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DINNER

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For reservations

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CARMEL VALLEY

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Best Wishes

to the

## BACH FESTIVAL



## CARMEL KIDDIE SHOP

Ocean near Lincoln

THERE IS DINNER DANCING EVERY SATURDAY NIGHT AT THE DEL MONTE LODGE. MUSIC BY BILL PIERCE AND HIS ORCHESTRA.

PHONE CARMEL 500

FOR RESERVATIONS



**PHYLLIS MOFFET**

Phyllis Moffet might well be called not only the leading soprano of the Carmel Bach Festival, but the leading soprano of the Los Angeles area. Her powerful, high, sweetly-sure tones have been heard in the major oratorios given in Los Angeles and Pasadena for the last several years.

As winner of the 1945 Hollywood Bowl Auditions, she sang under the baton of Leopold Stokowski, achieving one of her first outstanding successes. Miss Moffet has sung season after season as solo soprano in the oratorio conducted by Dr. Richard Lert in the Pasadena Civic Auditorium, and for several seasons was featured radio soloist on "Stars of Tomorrow" over KFI. She is staff soloist for CBS, and has given many concerts.

The most impressive appearance

given Phyllis Moffet since the last Bach Festival was her recent engagement by the Los Angeles Philharmonic Symphony as soprano soloist for Beethoven's colossal Ninth Symphony, under the baton of Alfred Wallenstein. The work was performed in the huge Shrine Auditorium, one of the major events of the Los Angeles 1948-1949 season.

As Phyllis Moffet again approaches the Bach Festival stage, it is interesting to recall what the eminent Alexander Fried, music critic, wrote in the San Francisco Examiner at the conclusion of the Festival last July: "Phyllis Moffet of Los Angeles was an impressive soprano soloist. Her voice was tender as well as sensuous and agile. It showed a striking flair for the grand manner. One of the most authoritative soloists."

**ADULT ART CLASSES**

The Carmel Adult Education School announces that the creative art classes under the direction of Henrietta Shore are now in full swing at her studio in the Sundial Court. The classes, which include beginners as well as advanced students, are held on Wednesday and Friday from 1:30 to 4:30 p. m. The course covers spatial composition, portrait, outdoor sketching, flower arrangement and imaginative painting or painting from memory, and special emphasis is given to drawing.

Of international reputation, Miss Shore is one of our most active artists. In addition to the Adult Education classes and her private pupils, she is at present at work on children's portraits.

**MONEILL'S MIGRATE**

Mr. and Mrs. J. P. McNeill have moved from their former home on San Marcos Road and are now at home to their friends at Tide-swept, the former home of the A. A. Greenes on Scenic Drive.

**RALPH ISBELL**

Returning to the Vocal Quartet for the second season is the basso,

Ralph Isbell. Mr. Isbell will not only be heard in the B minor Mass with Phyllis Moffet, Muriel Maxwell and Russell Horton on Sunday, July 24, but also in the Kreutzstab Cantata on both Monday and Saturday evenings.

Ralph Isbell has been one of the busiest singers in Southern California since he won first place in the Men's Division of the Atwater Kent Auditions in 1946. He has been soloist in Haydn's "Creation" at the Redland's Bowl, with the Glendale Civic Symphony Orchestra, five times with the South Bay Civic Symphony, with the Santa Monica Symphony, the bass soloist of "Elijah" for the Pasadena Civic Music Guild, two seasons a soloist for the Ojai Music Festival, and he has had many radio and concert appearances.

Two opera appearances of note were in the role of Don Alfonso in "Cosi Fan Tutti" in the famous Dr. Jan Popper production; and as Dr. Bartolo in the Guild Opera Company production of "The Marriage of Figaro," under Dr. Richard Lert.

## DOLORES PHARMACY

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**KIP'S  
FOOD  
CENTER**





with Nancy

Visitors in town haven't really "seen" Carmel until they've been to CANDLES OF CARMEL, a fascinating little shop down in the Golden Bough Court, which is really a part of Carmel's charm. Here you'll find such unique items as fragrant scented candles, those attractive desert candles, and all sorts of other differently-shaped tapers in every color and size. Especially interesting are the new snowball candles, round in shape and most unusual in makeup; they're iridescent in a darkened room, so you can enjoy 'em any time of day or night. And they do look just like snowballs! Two sizes in a variety of eight shades to choose from, so you'll want to see them right away. You've missed something in Carmel if you haven't included a trip to CANDLES OF CARMEL on your schedule, so do plan to stop by soon. Location is Ocean Avenue, just across from the Pine Inn.

News for you who love good food is the announcement of the opening of Rayfield's LOUISIANA

ROOM at La Ribera Hotel. Famed Southern cooking by one who is exceptionally skilled will be the main feature at the LOUISIANA ROOM, with the opening slated for July 22. Buffet luncheons will be served daily—Creole dishes to tempt your appetite will include Smoked Pork Chop, Crab Creole, Crepes Suzettes, and a host of other specially prepared items. Patio service in the afternoons, weather permitting, should please you swimmers who'd like a bite to eat, but don't want to change clothes. The LOUISIANA ROOM is a real attraction in the way of atmosphere, too, for the newly re-decorated dining room furnishes all the delightful surrounding of Southern charm. And the Bach theme will be carried over here, with dinner music featuring Bach music played by Jack Loren, pianist, formerly of the Paris Conservatory of Music. For a new treat in delightful dining, it's the LOUISIANA ROOM in La Ribera Hotel, Lincoln and Seventh or telephone 32-W for reservations.

Bach is in the spotlight at the VILLAGE BOOK SHOP, where books on music and art are at the top of the list this week. Here you will find volumes for all ages on these all-important subjects, and with the Bach Festival right at hand, we're all especially interested in this sort of thing. Edith Griffin of the VILLAGE BOOK SHOP invites you to stop by, with the atmosphere of the shop lending itself to browsing. Don't miss seeing the window display, either, for there's material on Bach and his times which we know will interest you. THE VILLAGE BOOK SHOP is located on Ocean Avenue near the Bank of Carmel.

For a hamburger that's simply out-of-this-world, you'll want to try a Dreamburger out at the PARK DRIVE IN on Fremont Extension near Lopez. This hamburger deluxe is a creation made especially to tempt your appetite—and it's every bit as good as the name implies! Pearl, Eileen, Ruth and Kay are the only ones in on the secret of how it's made, but you won't be keeping it a secret once you've tasted the delicious flavor of this 'burger. Sandwiches with that special touch are another feature at the PARK, and of course there are those thick, creamy malts and milk shakes that you practically have to eat! It's fun to eat at the PARK, too, for you can be served right in your car, or if you prefer you may eat in the patio. Next time you're out Fremont Extension way, be sure to drop by the PARK DRIVE-IN for a snack, and see if you don't agree that the food and service are really tops.

You'll feel almost like you're on a vacation in the Islands when you see the adorable new Hawaiian imported outfits at HARRIET DUNCAN'S. The most fetching patterns we've seen in a long time, these are gay in both color and design, and made up in styles to suit your every need. The dress and bolero, for instance, would make a charming afternoon outfit, and for after hours there's the three piece pajama set (and this is

the sort of thing you'll want to show off more than just for snoozing!) Beach-bound and gay are the darling little, shorts and bra combinations—a style hard to resist in these fashion-wise times. The mandarin coat, a little coolie-like jacket is the last word in stylish comfort, and you'll love the hostess-pajamas that look very much like a housecoat. HARRIET DUNCAN'S is on Sixth street between Lincoln and Dolores.

If you're one who enjoys the cosmopolitan touch, you'll certainly find it at LE GOURMET SHOP down by the Pine Inn. Here is a complete selection of delicacies from all parts of the world—rare items and condiments of all descriptions. Imported Foie Gras

with Truffles from France and Italy, imported teas — garlic almonds, hickory smoked almonds, curried peanuts—the list is endless. An extensive selection of imported and domestic wines is to be had, too, at LE GOURMET—and they're exclusive agents on the Monterey Peninsula for Blum's fine candies and ice cream. Oh, you could spend hours gazing at all of the fascinating delicacies, so attractively displayed at LE GOURMET. You'll surely want to have a look, take home your special favorites, and try something new. On Ocean Avenue, just below Lincoln.

Glads are still favorites at FLOR DE MONTEREY, where flowers of every description are to be had

in the fragrant summer array. Carmel fog won't mean a thing when you're surrounded by a bit of brightness, say a colorful arrangement of yellow, pink or white gladiolus. This is the time to use these blooms to good advantage, for they're the season's best and guaranteed to add attractiveness to any room. And containers for your flowers are especially featured at FLOR DE MONTEREY. There is a wide selection of that modernistic pottery in the smartest color combinations! Square holders and round, with a variety of different finishes to suit any decor. One pottery finish looks just like cloth, and another has a Chinese relief pattern (Continued on Page 28)

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## Real Estate

**THE WEEK'S BEST BUY** — For Sale or Trade for smaller Carmel property. Outstanding well built house of 4 bedrooms, 3 baths, large living room, dining room, guest house & servant's quarters, hardwood floors, central heating, 2 car garage, laundry, work shop, rumpus room, large closets and storage space throughout, complete privacy.

**TWO BEDROOM HOUSE** and garage. Good condition. Near transportation. \$8,750.

**MOST SENSATIONAL PANORAMIC VIEW LOCATION** in this area. Exceptionally well built new house interestingly planned. Has 3 bedrooms, 3 baths, large living room, dining room and splendid kitchen. An additional large room for entertaining with its built in bar is most appealing. Central heating unit. Two car garage. This is not a cheap property but is true value. Exclusive with this office.

**CARMEL VALLEY** — Interesting house. 3 bedrooms, 3 baths, attractive living room, dining room, kitchen. Separate servant's quarters, laundry, outside grill, garage, beautiful view, one acre in full growth of fruit trees, berries, and flowers. Most appealing property all in fine condition.

**HERE ARE TWO GOOD CORNER** building lots 4 blocks South of Ocean Ave. Asking only \$1,400 and \$1,500 each.

**UNIQUE AND OUTSTANDING MODERN HOUSE WITH SWIMMING POOL.** Located in most desirable part of Carmel Point. This house was built by a contractor for his own home. This house was built by a contractor for his own home. Famous Eastern architect did the plans and the very best of materials have been used. It is the most complete small house we have ever seen. Swimming pool has heater and filter and a lovely small garden about pool Exclusive.

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**CARMEL LOTS** — Lots of them. Some with beautiful views.

**WELL KEPT HOME**, south of Ocean Ave. Spacious living room, 2 bedrooms, garage. Large plot permits additional buildings. \$8,950.

**2 BLOCKS** from Ocean Ave. Picturesque handworn redwood studio home, garage. \$9,950.

**PRACTICALLY NEW**, well built. Cheerful living room, modern kitchen, 2 bedrooms, basement room. \$11,750. Easy terms.

**SOUTH OF CARMEL** — Between mountains facing ocean. Distinctive home, 3 bedrooms, 2½ bath, living room, dining room, den, garage, studio. Outstanding value. \$16,000.

**LAURENCE DE ADLERSHELM**  
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**ARE YOU TIRED** of living on a 4000 sq. foot lot in Carmel? If so, check this one. On a piece of property of over 15,000 sq. feet we have a new three bedroom, two bath, ranch type home built of beautiful redwood with floor to ceiling windows facing the view. Wardrobe closets, large living room, dinette and service porch. All this for \$18,500. Terms can be arranged to suit your purse. We consider this the best buy in Carmel area.

**ENOS FOURATT**, Realtor  
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**FOR SALE**—An excellent investment in this 20 yr. lease, center Carmel business district, ground floor, 15x80 ft. Apt. rear, private entrance, patio. Suitable for doctor, dentist, beauty, etc. Ph. Carmel 1295.

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Associates  
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## Real Estate

**NEW ONE BEDROOM** home with attractive large living room. Well designed modern kitchen. Charming dinette, tile bathroom, service room, good closets, steel, sash windows and quality throughout. Large loan available. \$12,750.

**UNUSUAL** two bedroom home located on a beautiful landscaped site. Attractive exterior of succo and old brick, shake roof. Studio living room, dining room with French doors leading to a lovely brick patio and barb. pit. Service porch, two car garage, ample basement. Ample storage space, ocean and mountain view. \$17,500.

**OWNER WILL TAKE** a very small down payment on a well built new four bedroom, two bath home, located very near the village and beach. Planned for home and income. Excellent construction throughout. \$22,500.

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**ONE BLOCK** south of Ocean Ave. A one bedroom house completely furnished. Price—\$14,000.

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**FOR SALE** — Unusual view lot on Carmel Point. Owner has plans for a 2 or 3 bedroom house especially designed for this land and will consider building for buyer. Phone 1311-J, evenings.

**REAL ESTATE LOANS** — for construction, purchase or refinancing of homes. Ten to fifteen years with monthly payments at favorable rates. Prompt and confidential service. See Horace Lyon, CARMEL REALTY COMPANY, Las Tiendas Bldg., Ocean Ave. Phone 66.

**WM. N. EKLUND, REALTOR**  
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Phone 857-J or 1018-J

## Miscellaneous

**WILL DO** your washing and ironing in my home. Phone Monterey 2-1277.

**FOR SALE**—Full 24 vol. set; Encyclopedia Britannica, plus year-books for '46, '47, '48 and '49. Price \$250. Write P. S., care Pine Cone Box G-1.

The "DRESS EXCHANGE" idea has caught on. Expensive dresses, suits, coats, costume jewelry, etc., are worn a few times then sent here where you will find them cleaned and priced far below their original cost. Enjoy that feeling of looking smart and being smart too! Helen Bennett's Patio Shop, 222 Oliver St. ¼ block from Alvarado, Monterey.

**GARDENS TAKEN CARE OF** while you vacation.  
Signed,  
Kippy Stuart, 1335-W.

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**TEACHER WOULD LIKE** companion to share expense and driving to New Orleans late in Aug. Must know now. References. Write M.J.B., 1036 No. Center, Stockton, Calif. Phone 3-0834.

**SACRIFICE** — Handloom, weaves to 60 in. wide, 8 harnesses, 8 treadles. Will help set up and give weaving instruction. Any reasonable offer considered. GERSTEL, 787 Josephine St., Salinas. Write for appointment.

**FOR SALE** — Cino-Kodak Model K. 16 m.m. movie camera. F1.9 lens. Good condition. \$60. Phone days, Monterey 8511, Ext. 6225, Eves, Monterey 7135.

**TUTORING IN FRENCH** — Spanish and English for High School and College students. Conversational French. By experienced, accredited teacher. Graduate University of Paris. M.A. Columbia University. Ph. Carmel 737-R.

## Real Estate

**FOR SALE** — CARMEL  
NEW, 3 BEDROOMS, BIG living room, picture windows. \$74 per month. \$2,800 down.

**NEAR SCHOOL** — 3 bedrooms, 2 baths, on 2 lots. \$15,900. Terms to suit.

**PRICE REDUCED TO \$18,900.** Near beach and shopping, well constructed 3 bedroom home. One bedroom over 2 car attached garage. See it today.

**FOR RENT** — CARMEL  
New 1 bedroom home, unfurnished. \$110.

**LARGE Private patio**, 2 bedrooms, 2 baths, guest house. \$300. FURNISHED.

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**WILL TRADE** 3 bedroom English type house. 2 bedrooms, 2 lots, patio, landscaped, desirable neighborhood, for 1 or 2 bedroom house. Owner, N. E. corner 3rd and Carpenter.

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**SECRETARY STENOGRAPHER EXPERIENCED**  
Will do stenographic work at your home or mine, also short typing jobs. Call Helen Lambert, 412-W, for appointment.

**2 RELIABLE GARDENERS** will do any garden work at \$1.25 an hour each. Reasonable prices quoted for landscaping and brick work. Call Art at 2038-W or Tom at 646-J.

## Help Wanted

**SALES LADIES WANTED** — You can earn \$40 to \$60 per week the year round, taking orders for UNITEK and CHAFE-O-TEX. Nationally advertised. UNITEK, Sanitary Garments. 164 Grand Ave., Oakland.

## Miscellaneous

**LITTLE GEM LAUNDROMATIC** — Junipero at 4th. Phone 1959. Your laundry washed and dried cheaply, quickly, efficiently. Ample parking, courteous service.

**COVERED - BUTTONS** — Buckles, Belts, Bound and Machine made buttonholes. Alterations, Restyling, dressmaking, tailoring, valet service for business people. Orders taken for Centennial costumes. I have served the Peninsula for 12 years, 3 years at the present address. Viola Conaway. Rm. 4, Ordway Bldg., Monterey, Phone 6296.

## Lost and Found

**LOST** — Pet yellow love bird somewhere in Carmel Woods last weekend. \$5.00 REWARD. Finder please call Carmel 2 or write Miss Elston, 891 Post St., San Francisco.

## Real Estate

**CARMEL REALTY**  
PHONE 66

**A BEAUTIFUL** almost new two bedroom house with shake roof on 60 foot lot only half mile from business district. All rooms large. Oversized garage. Excellent buy at \$13,500.

**ONE AND ONE HALF** lots in Carmel Woods near bus line. Level. Good soil. Several pines. Nice surroundings. Price \$2,500.

**VERY CUTE** remodelled two bedroom house in Carmel Woods. Four live oaks and two pines on property. Small lawn and some garden. \$11,700.

**FIVE 40 FOOT LOTS** only two blocks from Pine Inn for sale for \$6,500.

**60 FOOT VIEW LOT** accessible to beach. South end of town. \$3,500.

**CARMEL REALTY COMPANY**  
Corum B. Jackson  
Realtors  
Las Tiendas Bldg., Ocean Avenue  
PHONE Carmel 66

**WILL SELL OR EXCHANGE** four bedroom lake front home, southeast end of Lake Tahoe for home with ocean view in or near Carmel. Write H. Elliot, Box 133, Stateline P.O., Calif.

**IF YOU'RE LOOKING** for a \$35,000 outstanding showplace Carmel home, many special features, ocean view, recently completed, with approx. 2,500 feet floor space, 4 bedrms., 2 baths, write owner direct. F. E. care Pine Cone Box G-1 for ins. appt.

## For Rent

**"FOREVER REMEMBER** your vacation in beautiful Carmel Highlands." Furnished cottage combining charm and comfort. Fireplace? Of course! \$25 a wk. Tel. Carmel 2-R-2 or Mont. 8535. P. O. Box 2098, Carmel.

**HOUSE IN PINES**, furnished, almost new, stone fireplace, 2 bedrooms, \$125 a mo. Guadalupe & Valley Way, Write Huston, 242 Laurel, San Francisco.

**FOR RENT** — Well heated apartments and rooms with private baths. Beautiful beds and mattresses. Day rentals. Reasonable. Monte Verde Apartments, Center of Carmel. Phone 71.

**ROOM TO RENT** — In an attractive home to a refined lady in exchange for part time care of house; preferably with outside employment. Phone 1041-W.

**FOR RENT** — New home close to town, 4 bedrooms, 2 baths; 2 fireplaces, central heat and electric range. Arranged for home and income if desired. Available this fall. Rent \$200 a mo. unfurn. Inspect at 4th & Monte Verde. Call owner 519-J.

## Wanted to Rent

**WANTED TO RENT** — A garage in the neighborhood of Torres between Mountain View and 8th. Call Carmel 1 or write Box G-1.

## DIED

In Oakland, July 12, 1949 — Frances Canfield Wilkinson, beloved sister of Mrs. George A. Cummings and Mrs. Warren J. Gavey; a native of Newburgh, New York. Private funeral and cremation took place Wednesday under the direction of The Grant D. Miller Mortuaries, Inc.

## ATHLETES FOOT ITCH NOT HARD TO KILL, IN ONE HOUR,

If not pleased, your 40c back at any drug store. T-4-L, a strong fungicide, contains 90 per cent alcohol. IT PENETRATES. REACHES MORE germs to KILL the itch. Today at FORTIER'S DRUG STORE, Ocean at Dolores, Carmel.

**FORTIER'S DRUG STORE**  
Ocean at Dolores, Carmel

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Carmel, Calif.



## Roundup Of Local News For The Week

(Continued from Page Three)  
of people who are enthusiastically resenting the "chicanery" of the board in giving out the outrageously high estimate in the first place. They believe it was done for psychological effect. The board knowing there would be protest in any case, set up a boogie it could knock down easily.

The board argues that it had to make a high estimate because it could not legally exceed the figure it set, though it might reduce it, and after all, behold, one of the bids received was within around 90 per cent of the board's figure, and what if that had been the only bid!

The answer to that is, if the board had given an accurate estimate of the costs to property owners and then had failed to get a reasonable bid for the work, it could have rejected all bids, as the school board has done on more than one occasion, and put the work out for bid again. The whole business smacks of maneuvering, and the property owners who were forced to take so much time and trouble in studying the situation and circulating the petition are justified in entertaining some resentment.

Verdict of not guilty was returned on count one, and a hung jury resulted on count two in the case of the city vs. Robert Stanton, Sr., charged with violating the city zoning ordinance in lodg-

ing more than three paying guests on one building site in the residential zone. Two building sites were involved.

In re further prosecution of alleged zoning violations, Acting City Attorney Charles Barrett says that he is bound to prosecute when the city officials so order and he shall do so, if they so order, etc. He wishes to point out, however, that the primary purpose of the city in prosecuting zoning violations is not to get convictions but to force compliance with the law.

Building Inspector Floyd Adams who initiates the complaints says that he favors prosecution "right down the line. The city council has so ordered, and it should be carried out."

Tempest over another zoning situation was precipitated Thursday night last week at the Carmel Woman's Club when an arrest was made of the Village Film Society officers before the showing of a movie, As You Like it. The Woman's Club, which has a use permit, allowing it to conduct club activities within the residence area but not to engage in business enterprises had apparently rented their facilities to a group of Stanford students who make up the Village Film Society. The young men were denied a license to operate when they applied at License Collector Thomas Hefling's office, but went ahead with the project and were duly arrested for attempting to conduct a business enterprise without a license. They were pretty indignant, and inject-

ed into the proceedings the question of whether or not the Bach Festival should be allowed to use the Woman's Club for Frankenstein's lectures. Ruling of the city attorney was that if the Bach Festival is a non-profit undertaking, the lecture could be held there. The non-profit nature of the Festival was established to the satisfaction of the city, and the Frankenstein lectures will be held in the Woman's Club as scheduled. Latest information is that the young men of the Village Film Society have set out to prove that they, too, are conducting a non-profit undertaking.

At the school board meeting Tuesday night there was some discussion of school bus problems, which have not yet been settled; nothing of community-shaking proportions transpired.

Planning Commission meeting at 4 o'clock Wednesday in City Hall Council Chambers. Why don't more Carmel people attend?  
—Wilma Cook.

### IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

In the Matter of the Estate of LEOTA M. TUCKER, Deceased.  
No. 10659

**NOTICE TO CREDITORS**  
Notice is hereby given by the undersigned Executors of the Estate of Leota M. Tucker, deceased, to the creditors and all persons having claims against the said deceased, to file their claims with the necessary vouchers within six months after the first publication of this notice, in the office of the Clerk of the Superior Court of the State of California, in and for the County of Monterey, at Salinas, California, or to present them with the necessary vouchers to the said Executors at the law office of Robison & Whittlesey, Tower Room, Las Tejas Building, Carmel-by-the-Sea, California, same being the place for the transaction of the business of said estate selected by the undersigned Executors of the Estate of Leota M. Tucker, deceased.

Dated June 17, 1949.  
ARNE HALLE,  
KING MEDEROS  
Executors of the Estate of Leota M. Tucker, Deceased.  
Robison & Whittlesey  
Attorneys for Executors  
(Date of first pub., June 24, 1949)  
(Date of last pub., July 22, 1949)

### PUBLIC NOTICE

NOTICE IS HEREBY GIVEN THAT THE BOARD OF ADJUSTMENTS OF THE CITY OF CARMEL-BY-THE-SEA, AT A MEETING TO BE HELD IN THE COUNCIL CHAMBER OF SAID CITY ON WEDNESDAY, JULY 20th, 1949, AT 4:00 P. M., WILL CONSIDER AND ACT UPON THE FOLLOWING:

1. Application of The Carmel American Legion Post No. 512 for a Special Permit to Continue to use Lots 6 and 8, in Block 96, Carmel-by-the-Sea, as a site for the American Legion Hall, now located thereon.

2. Application of J. B. Martin, Jr., for a Special Permit to construct a Car Port less than fifteen (15) feet from the property line of Lot 7, Block 119, Addition No. 5 on the west side of Torres Street between Tenth and Eleventh Avenues.

SAID APPLICATIONS ARE MADE UNDER THE PROVISIONS OF SECTIONS 1012, 1013, AND 1014 OF THE MUNICIPAL CODE OF THE CITY OF CARMEL-BY-THE-SEA.

DATED July 8th, 1949.  
PETER MAWDSLEY,  
City Clerk.  
(Date of pub., July 15, 1949)

### NOTICE OF COLLECTION AGENCY LICENSE EXAMINATION

Pursuant to the provisions of Chap. 8, Div. 3 of the California Business and Professions Code, relating to the licensing and regulation of collection agencies, notice is hereby given that an examination for all qualified persons who desire to apply for a license to engage in the collection agency business or who desire to qualify for employment in the management of a collection agency will be held in

San Francisco, August 26, 1949.

The exact time and place of examination will be given later to those applicants who qualify for examination.

Applicants must be citizens of the United States over the age of twenty-one years; must have resided in California at least one year prior to filing application; and must have had at least one year of practical experience in the collection agency business, in a comparable business, or experience of a character calculated to fit applicant for collection agency business.

Applications for examination may be obtained from the office of the Secretary of State, Capitol

Building, Sacramento, or from offices of Superintendent of Collection Agencies, 345 Russ Building, San Francisco, or 402E State Building, Los Angeles. Applications MUST be mailed to or received in the office of Secretary of State, Sacramento, at least TWENTY DAYS PRIOR TO DATE OF EXAMINATION. Applications postmarked or filed less than 20 days before the examination date will not be approved. Rejected applicants will be so notified prior to examination date.

An examination fee of \$25 must accompany each application.

FRANK M. JORDAN  
Secretary of State.  
(Date of pub., July 15, 1949)

## ... Churches ...

### CHRISTIAN SCIENCE SERVICES

**First Church of Christ, Scientist Carmel**  
Monte Verde St., one block North of Ocean Ave., between 5th & 6th  
Sunday School 9:30 a. m.  
Sunday Service 11 a. m.  
Wednesday Evening meeting 8 p. m.

Reading Room:  
Ocean Avenue, near Monte Verde  
Wednesday 11-7:30 p. m.  
Other Week Days 11-9:00 p. m.  
Open Sunday & Holidays, 2-5 p. m.  
Public Cordially Invited.

### CHRISTIAN SCIENCE CHURCH

"Life" is the subject of the Christian Science Lesson-Sermon for Sunday, July 17, with the Golden Text taken from John: "This is life eternal, that they might know thee the only true God, and Jesus Christ, whom thou has sent" (17:3).

The following citations are among those included in the sermon:

The Bible: "In the way of righteousness is life; and in the pathway thereof there is no death" (Proverbs 12:28).

"Science and Health with Key to the Scriptures" by Mary Baker Eddy: "The relinquishment of all faith in death and also of the fear of its sting would raise the standard of health and morals far beyond its present elevation, and would enable us to hold the banner of Christianity aloft with unflinching faith in God, in Life eternal" (p. 426).

### ALL SAINTS' EPISCOPAL CHURCH

Rev. A. B. Secombe, Rector  
Miss Alice Keith, Organist  
8:00 a. m. Holy Communion  
9:30 a. m. Church School  
11:00 a. m. Morning Prayer and Sermon

A Nursery is maintained in the Parish House for children of parents desiring to attend the 11:00 o'clock service.

MISSION SAN CARLOS  
Masses: Week days 7:30 a. m.;  
Sundays, 8:00, 9:30, 11:00 a. m.

### St. John's Chapel Del Monte

(Opposite Naval School)  
The Rev. Theodore Bell, Rector.

8:00 Holy Communion.  
9:30 Children's Service.  
11:00 Morning Prayer (or Communion) and Sermon.

This beautiful Episcopal Chapel is one of America's distinctive Churches. Men and women from many lands have found its atmosphere congenial to the spiritual life. Those seeking a new statement of religion are most likely to find help in its services.

The Chapel is set in a grove of the great Del Monte oaks. It is opposite the Naval School, Fremont Street, just outside Monterey.

### ST. JAMES' EPISCOPAL CHURCH

Anglo Catholic  
262 Pacific St., Monterey Phone 6191 or 20436  
The Rev. Vincent H. Coletta, Vicar  
SUNDAY  
8 a. m. Low Mass. 11 a. m. Sung mass and Sermon.  
9:30 a. m. Church School 7:30 p. m. Evensong and YPF.  
Confession by appointment

### The Church of the Wayfarer

K. Fillmore Gray, Th.D., Minister  
SUNDAY, JULY 17th

Identical Services of Worship at 9:30 and 11 a.m.

Dr. Gray preaching on "Taking Time To Live"

Summer Schedule of the Church School

11 a.m. Kindergarten and Primary Department

Youth Fellowship—7 p.m. Discussion led by Jan Mastin, with social hour following.

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### REPORT OF CONDITION

of

## THE BANK OF CARMEL

of Carmel, Monterey County, California, a member of the Federal Reserve System, at the close of business on June 30, 1949, published in accordance with a call made by the Federal Reserve Bank of this district pursuant to the provisions of the Federal Reserve Act.

### ASSETS

Cash, balances with other banks, including reserve balance, and cash items in process of collection	862,364.42
United States Government obligations, direct and guaranteed	2,339,355.15
Obligations of States and political subdivisions	160,277.92
Other bonds, notes, and debentures	9,837.50
Corporate stocks (including \$6,000.00 stock of Federal Reserve bank)	6,000.00
Loans and discounts (including \$1,236.52 overdrafts)	1,813,866.49
Bank premises owned \$50,395.30, furniture and fixtures \$16,338.11	66,733.41
(Bank premises owned are subject to (none) liens not assumed by bank)	
Other assets	31,008.97
<b>TOTAL ASSETS</b>	<b>5,289,443.86</b>

### LIABILITIES

Demand deposits of individuals, partnerships, and corporations	2,411,172.65
Time deposits of individuals, partnerships, and corporations	2,275,191.22
Deposits of United States Government (including postal savings)	None
Deposits of States and political subdivisions	32,193.63
Deposits of banks	67,795.79
Other deposits (certified and officers' checks, etc.)	100,509.78
<b>TOTAL DEPOSITS</b>	<b>\$4,886,863.07</b>
Other liabilities	5,988.99
<b>TOTAL LIABILITIES (not including subordinated obligations shown below)</b>	<b>4,892,852.06</b>

### CAPITAL ACCOUNTS

Capital*	50,000.00
Surplus	150,000.00
Undivided profits	186,591.80
Reserves	10,000.00
<b>TOTAL CAPITAL ACCOUNTS</b>	<b>396,591.80</b>
<b>TOTAL LIABILITIES AND CAPITAL ACCOUNTS</b>	<b>5,289,443.86</b>

\*This bank's capital consists of Common stock with a total par value of \$50,000.00.

### MEMORANDA

Assets pledged or assigned to secure liabilities and for other purposes	71,400.00
Securities as shown above are after deduction of reserves of	10,000.00

I, A. F. HALLE, Vice President and Cashier, of the above-named bank, hereby certify that the above statement is true to the best of my knowledge and belief.

Correct—Attest:  
A. F. HALLE  
E. H. EWIG  
FREDERICK M. GODWIN  
T. A. WORK, Jr.  
S. A. TREVETT  
Directors.



**TENNIS INSTRUCTION TUES. AND THURS. AFTERNOONS**

The Carmel high school tennis courts are a beehive of activity every Tuesday and Thursday afternoon where Ray Messinger waves a guiding racket over his tennis pupils. Attendance has skyrocketed at the hill top courts since the popular Monterey instructor started putting the racket enthusiasts through their paces. Youngsters from 11 to 18 are eligible for the tennis instruction classes. Practice balls are available and there are a few rackets for students who do not have their own. Get in the swing-tennis fun.



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BACH

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★  
Monterey Shop

488 Alvarado St.  
Phone 5333

**SCOUTING The SHOPS**

(Continued from Page 25)

Whether your flowers are in need of a unique new container, or whether you're on the lookout for a gift for a friend, your search will come to an end at FLOR DE MONTEREY, 217 Franklin street in Monterey.

And strangers in town will be glad to know of LA MAISON-ETTE, that charming little place-to-eat with all the Bohemian atmosphere that goes with French dining. Fernand brings us the best in continental cuisine, for he has come to Carmel from Burgundy, center for exceptionally fine cookery, and there's no mistaking the definitely superior menu items that are prepared under his direction. Tantalizing odors in the vicinity of the kitchen at LA MAISON-ETTE are caused by such mouth-watering specialties as Chicken Saute Sec, calves' sweetbreads, frog legs prepared a dozen different ways, and just about any other truly delicious French delicacy. Subtle flavoring and an experienced touch make this a treat you won't want to miss, so stop by very soon and enjoy a treat in both French and American cuisine. And be sure to inquire about Fernand's catering service. Lincoln and Sixth streets is the location.

Button, button, who's got the button? You will, when you've seen the Button Maker at PUTNAM AND RAGGETT'S! This consists of a little kit which enables you to make your own covered buttons to match any garment at all. And such a simple gadget to operate! Even Junior will be making buttons before you know what's happening, it's that easy. Now you can have all your own fastenings made right at home from scraps of material as you sew—and these buttons are washable, too. Two sizes are to be had in this Dritz Button Maker, with refills also available at PUTNAM AND RAGGETT'S. Ask to see the Button Maker next time you're down Ocean and San Carlos way, and see what a saving you can make!

After the evening's Bach Festival program you'll want a bit of refreshment, so you'll be glad to know that the VILLAGE CORNER will be open every night, as usual, 'til 11:30 p. m. for late snacks. All sorts of delicious bites-to-eat are to be had here, where buffet style serving and spice and span neatness are important features. Stop by the VILLAGE CORNER on Dolores street near the post office first thing after the evening's concert and enjoy a snack before you go home. Open daily from 8:30 a. m. to 11:30 p. m.

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**CARMEL'S TWELFTH ANNUAL  
BACH FESTIVAL****July 18 to 24, 1949**

★ ★ ★

**GASTONE USIGLI, Conductor****SOLOISTS**

Phyllis Moffett, Soprano  
Muriel Rogers, Contralto  
Russell Horton, Tenor

Ralph Isbell, Noel Sullivan, Bass  
Doris Ballard, Nannette Levi, Ralph Tillema,  
Violin

Marian Davies, William Harry, Cello

Charles Fulkerson, Randolph Hokenson, Ralph  
Linsley, Maxim Schapiro, Moriz Violin,  
Piano

Ludwig Altman, Organ

Floyd Stancliff, Flute

George Houle, Oboe

Gabriel Bartold, Trumpet

Alfred Frankenstein, Lecturer

**PROGRAM OF THE FESTIVAL**

**MONDAY:** Chorales; Overtrue in D major; Cantata No. 6, "Bide With Us" for Soloists, Chorus and Orchestra; Concerto for Cello and Orchestra, Vivaldi; Brandenburg Concerto No. 3; Kreutzstab Cantata for Bass Voice and Orchest; Concerto F minor for one Piano and Orchestra.

**TUESDAY:** Brandenburg Concerto No. 4; Songs for Bass voice; Concerto for Oboe and Violin, C minor; Concerto for two Pians and Orchestra; Concerto for Solo Piano and Orchestra, Mozart.

**WEDNESDAY:** Organ Recital, at 3 and 4 p.m. All Saints' Church.

**THURSDAY:** Brandenburg Concerto No. 2; Concerto for four Violins and Orchestra, Vivaldi; Concerto A minor for Piano and Orchestra, Philip Em. Bach (Unpublished. First American performance); Concerto for three Pianos and Orchestra.

**FRIDAY:** Organ Recital at 3 and 4 p.m. All Saints' Church. 8:30: Sonata for Flute and Piano; Group of Bach's Piano Works; Sonata for Violin and Piano; Suite for Cello, unaccompanied; Cantata for Soprano and Tenor. Sunset School.

**SATURDAY:** 8:30 p.m. Brandenburg Concerto No. 1; Concerto for Violin and Orchestra, E flat, Mozart; Concerto for four Pianos and Orchestra; Cantata No. 6, "Bide With Us," for Soloists, Chorus and Orchestra.

**SUNDAY:** Mass in B minor, at 3:00 and at 8:30 p. m., Sunset School Auditorium.

★ ★ ★

OUR SINCERE BEST WISHES TO CARMEL'S BACH FESTIVAL

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